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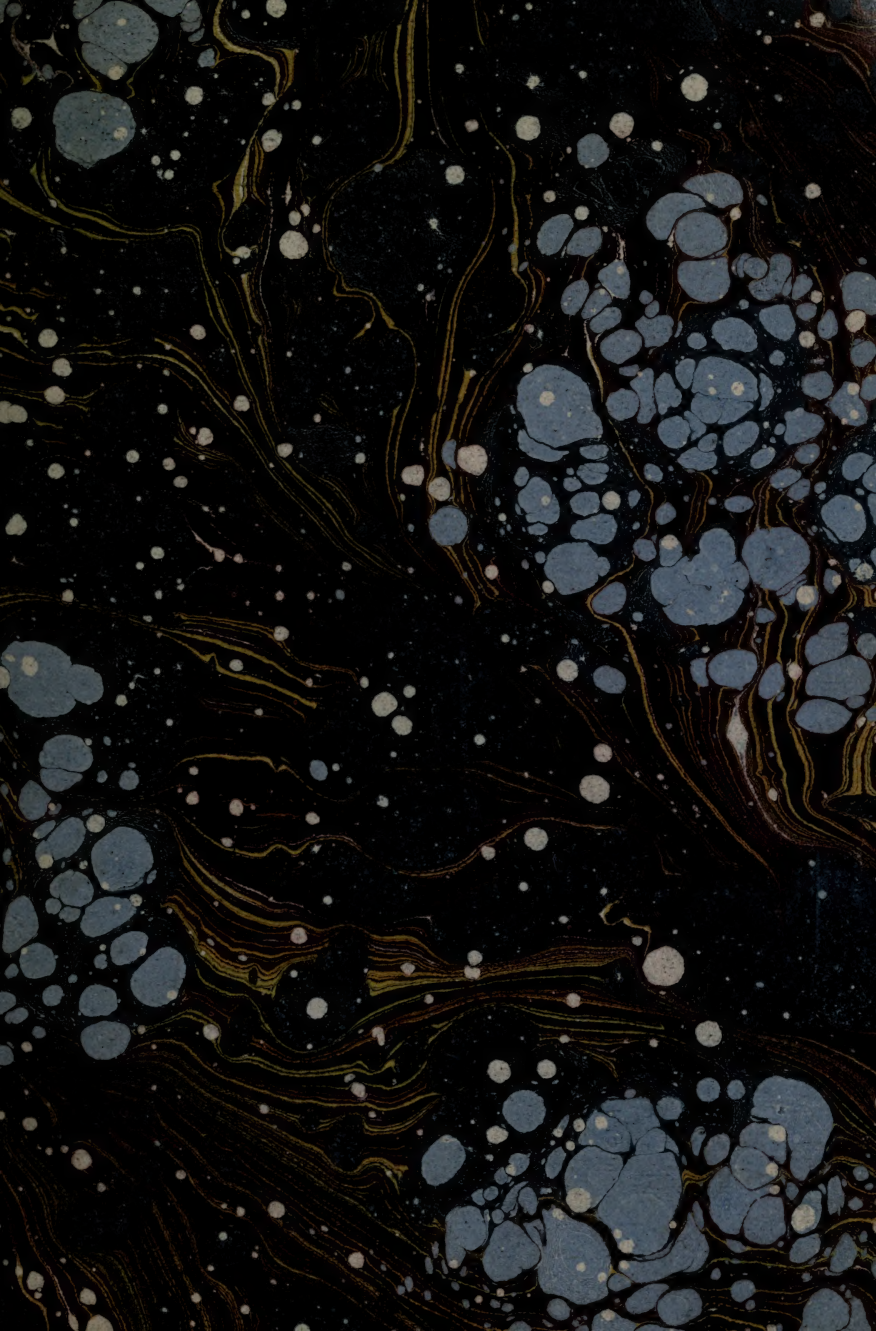


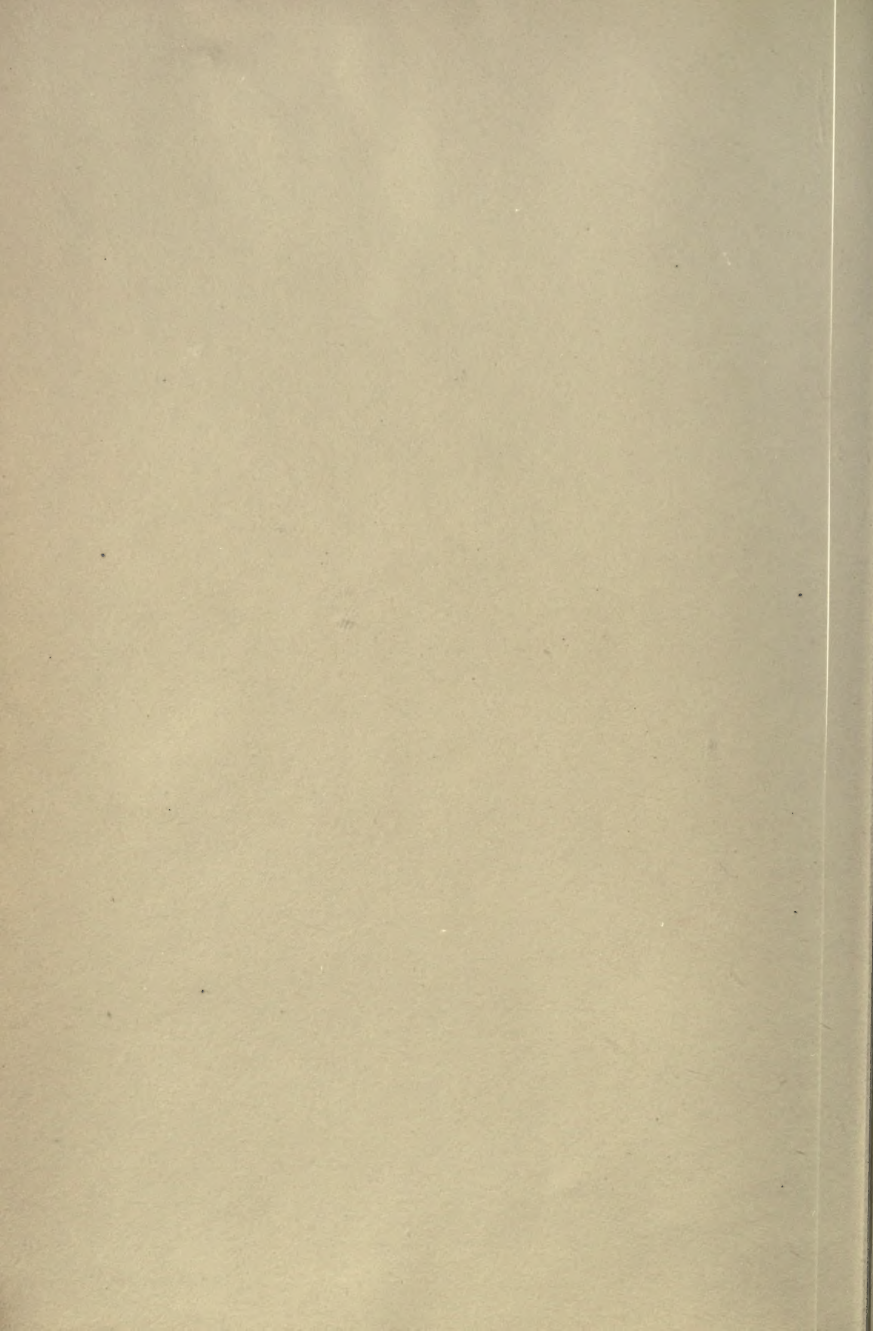
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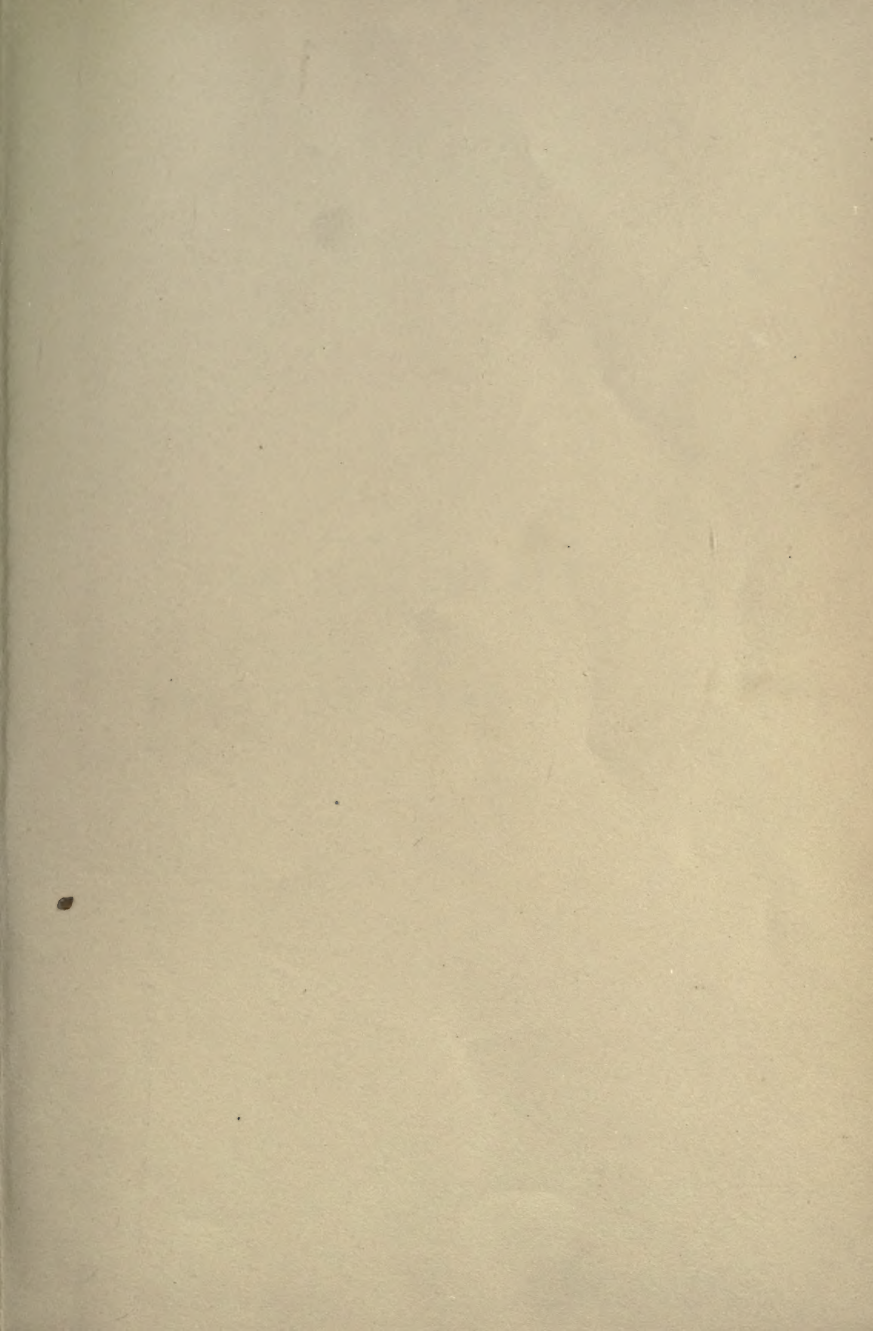
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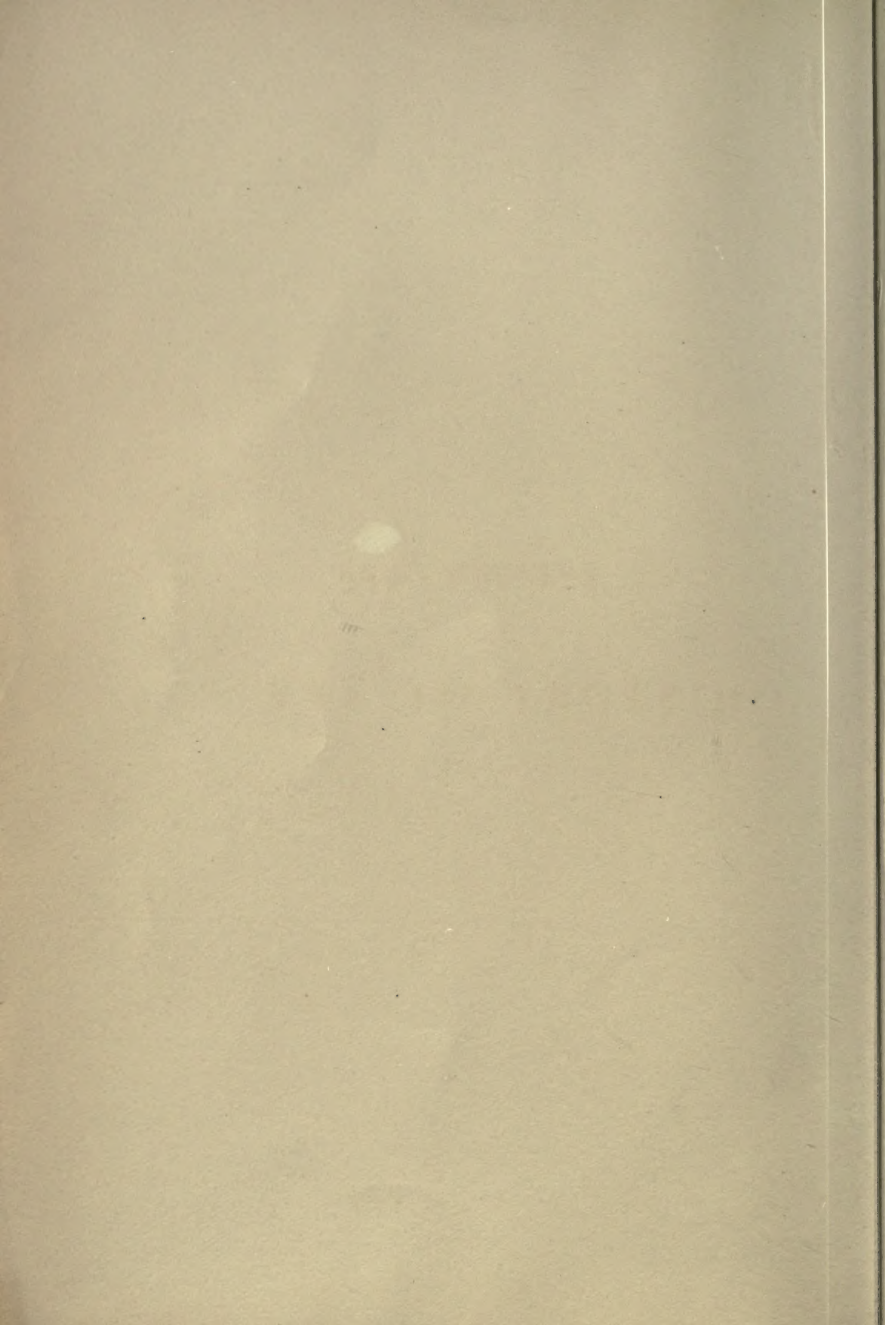
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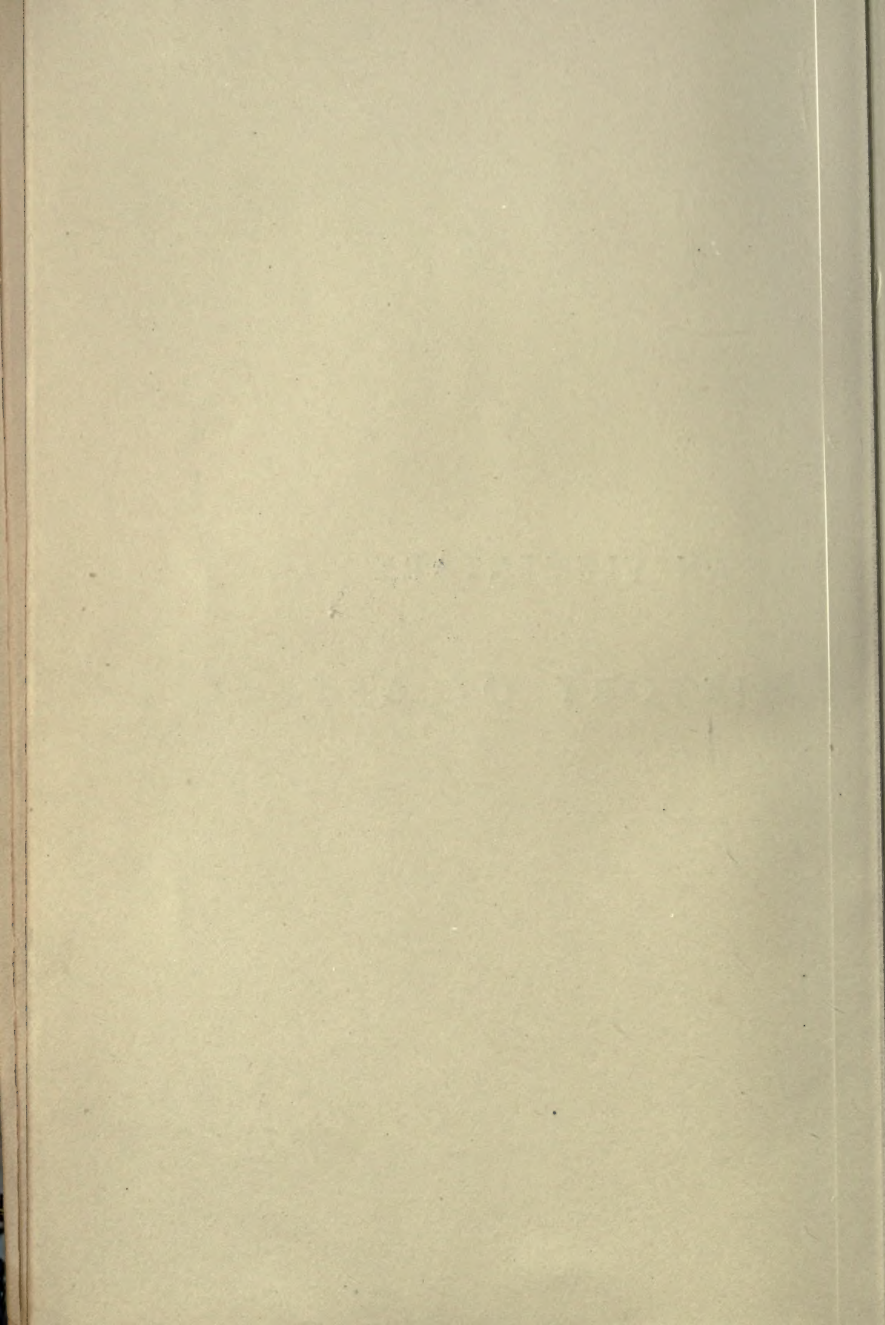


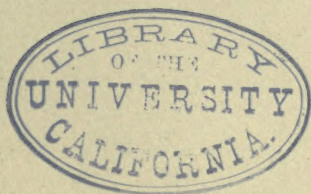


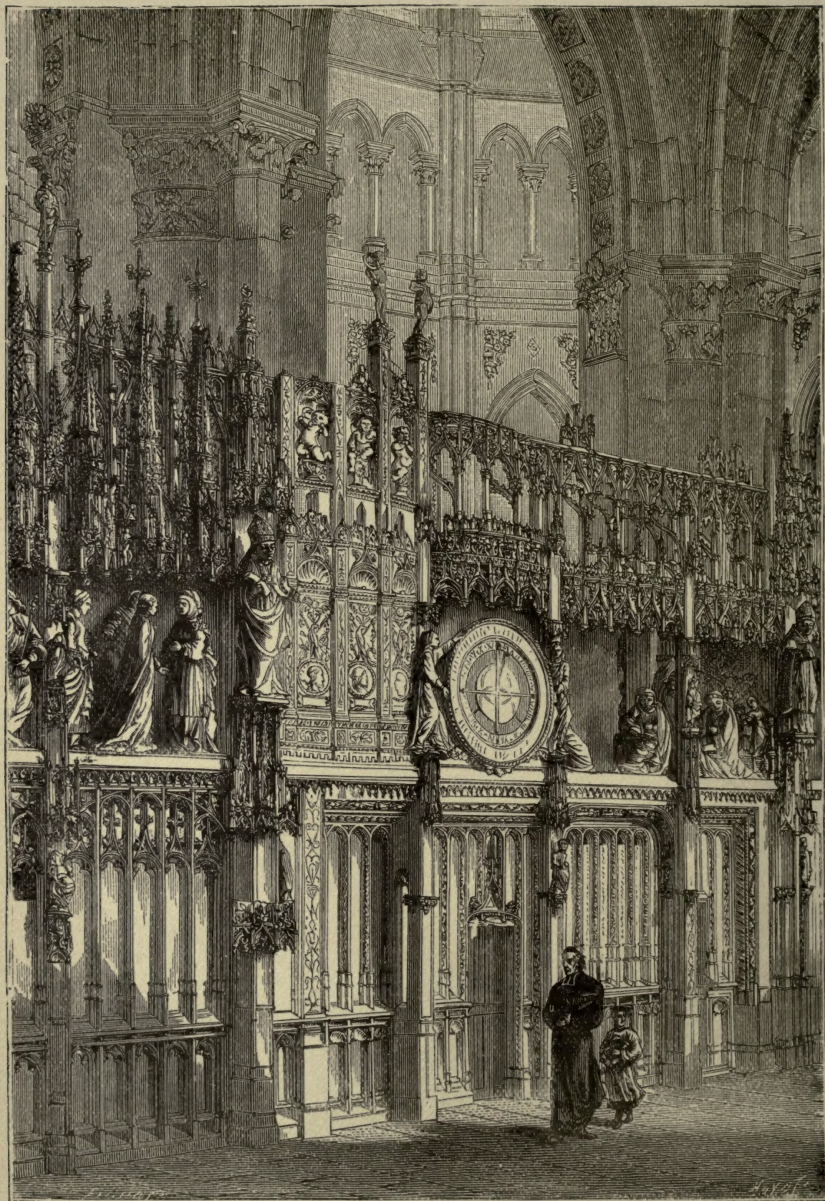




AN ELEMENTARY
HISTORY OF ART







SCULPTURE IN THE CHANCEL AISLE—CHARTRES CATHEDRAL.
Fifteenth Century.

AN ELEMENTARY
HISTORY OF ART

ARCHITECTURE—SCULPTURE—PAINTING

BY

N. D'ANVERS

AUTHOR OF "LIFE OF RAPHAEL D'URBINO," ETC.

SECOND EDITION

WITH INTRODUCTION BY PROFESSOR ROGER SMITH



LONDON

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1882

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LONDON: R. CLAY, SONS, AND TAYLOR.
BREAD STREET HILL, E.C.

TO
MY DEAR FATHER

I DEDICATE

THIS THE SECOND EDITION

OF

MY FIRST BOOK,

N. D'ANVERS.

*Belsize Park Gardens, Hampstead,
December, 1881.*

PREFACE.

THE framework and many of the illustrations of this book have been borrowed, with the permission of the publishers, from a small 'Guide to the History of Art' which has long been in use in German schools; but this framework has been filled in by reference to standard English, German, and French authorities, and each division of the book has been supplemented by a chapter on Art in England.

If the 'Elementary History' awake an interest in Art, and teach students to recognise and appreciate beauty under whatever form it is presented to the senses, the aim of the writer will have been fulfilled.

N. D'ANVERS.

PREFACE TO THE SECOND EDITION.

PREVENTED by illness from any personal superintendence of this second edition, I have only to thank the Editor for his careful revision of my original text, and his many additions to the history of the Schools of Painting, especially those of France and Spain. To the publishers I am indebted for the very valuable assistance of no less than 76 new engravings which tend so much to illustrate the distinctive peculiarities of the various epochs in the history of art.

N. D'ANVERS.

INTRODUCTION.

THE fine arts once played a very important part in the refined and intellectual life of this country; but since the close of the middle ages they have been undervalued and neglected among us. Happily at the present day many signs of a revival are presenting themselves, and art is now in much greater danger of being misunderstood than forgotten. Classical languages are no longer the only instruments of culture, and literary attainments have now ceased to be considered—as they for long were—the sole objects of a cultivated man's ambition; for causes of an almost opposite nature have largely directed attention to science and to the arts. The marvellous advances, brilliant discoveries, and splendid attainments of our foremost natural philosophers have been among the most powerful of the influences which have secured for scientific research so large a share of public attention. In other words, we have cared for science because it is living and growing under our eyes.

With art the case is different. It is a revival and not a fresh growth which we are witnessing. Without

disparaging the artists of the present century, it is indisputable that, with the exception to some extent of landscape, they have in no case carried the arts so far as they had already advanced at earlier periods of their history. The arts have revived because a time of prolonged peace and the accumulation of great wealth have given to many of the rich the leisure and means to surround themselves with objects of refinement and luxury; while the marvellous spread of illustrated publications and the increased facilities for travelling and observing the buildings and pictures with which the older countries of Europe teem, have tended to rouse among all ranks of the community an interest in works of art. The present movement is essentially a popular one. It is not headed, like the scientific movement, by the foremost men of the day with all their acuteness and knowledge stimulated to the full. It has rather taken its rise among those who, with certain brilliant exceptions, are but ill-informed on artistic subjects, and therefore stand peculiarly in need of guidance and instruction. Nothing could consequently be more appropriate to the wants of the day than the publication of works on the fine arts calculated to give sound information in a popular form. The present sketch of the History of Art, elementary as it is, may, therefore, be held to be an attempt in the right direction.

It is not within the power of this or of any book to give an intimate knowledge and keen appreciation of art. That can only be attained by the zealous study of works of art themselves; and it is difficult to gain a sufficiently intimate acquaintance with such works for

this purpose, except after going through some portion at least of the training of a practical artist. Few, if any, can thoroughly appreciate an artistic rendering of outline, of colour, or of form, without some skill in drawing, colouring, or modelling. A great deal, however, remains to be known about works of art which can be learned from books, which those who cannot draw a line may most usefully learn, and of which even those who practise some branch of the fine arts with great success are often ignorant. It is the object of this little volume to convey an outline of so much of this knowledge as can be comprised under the form of a History. Perhaps the best starting-point for the study of all, or any of the fine arts, is their history. In the case of each country where art has been cultivated, we have a simple commencement, a gradual growth, a culminating point, and a decline; and it is while endeavouring to understand the course which was run by any one art, or any one school of artists, that we can best acquire a knowledge of the principles as well as the practice of the art or school in question.

Such a knowledge also enables the student to appreciate at their due value the works of any individual artist which may meet, and to assign to them their true position.

At a time, then, when some knowledge of pictures and architecture, of statues and of music, is becoming indispensable to those who desire to share in the culture of the day—when the architecture of public and private buildings is constantly attracting attention—when the galleries of this country are being thrown open to the public—and when many thousands of our countrymen

and countrywomen visit the Continent each year—the History of Art has a great claim to be studied. It is quite true, as has been pointed out, that a knowledge of the history does not necessarily convey the power to perceive the beauty of works of art. It is also true that this knowledge may exist without a keen perception of the theoretical principles of art, or of the critical rules by which the productions of artists should be judged. It however lies at the root of both these acquirements, and the best way of cultivating an appreciation of works of art, and of training the judgment to form sound opinions of their merits and defects, will be to begin by becoming familiar with their history through all time, and then to seek an intimate acquaintance with such of the best examples of each art as may be accessible.

For students who desire thus to train their own minds, for those who wish to prepare themselves for Continental travel, and above all, for pupils in schools of a high class, no handbook of Art History could well be more suitable than the little volume now published. Its arrangement adheres pretty closely to that of the well-known German manual on which it is based; but having had an opportunity of comparing the two closely, I find this work to be so much varied and enlarged as to be virtually a new book.

As far as regards architecture, the only art upon which I can venture to speak with the confidence which grows out of some degree of personal experience, I have no hesitation in saying that though the notices of the styles of various countries are necessarily so very brief as to

omit much which in a larger volume ought to find a place, the 'Elementary History' contains sufficient information to be of real service to the art-student or the traveller. The history of architecture is so intimately allied to the theory and the artistic motives of the architect, that it is hopeless to attempt to appreciate any important building or group of buildings without some knowledge of their place in the development or decadence of the art. What is true of architecture in this respect is also true of the sister arts; and the information which this volume contains will suffice, if thoroughly understood and borne in mind, to act as a key to much which without it must remain closed, even to persons naturally possessing artistic instincts and gifted with artistic skill.

T. ROGER SMITH.

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ELEMENTARY HISTORY OF ART.

PART I. ARCHITECTURE.

INTRODUCTION.

ARCHITECTURE takes rank among the fine arts only when it combines beauty and grace together with utility. Thus we find that a merely utilitarian building does not come within the realm of art. It is only when something more has been done than the carrying out of the mechanical principles of construction, that a building can be called a work of art. It is principally in temples, monuments, and other public buildings that we see both the artistic and scientific principles of architecture applied. But a private residence may be raised to a work of art by a proper arrangement of the ground-plan, by judicious treatment of materials, and a careful attention to the laws of beauty.

A building may be said to have character when its form and proportions express the purpose for which it is intended. The effect may be improved by well-designed ornamentation. Its form and style depend in a great measure upon the mode of covering openings, such as doors and windows, and forming roofs; and the building is of course much affected by the nature of the material which is chosen. Rock-hewn caves, such as those of the Hindus, Egyptians, Etruscans, and other ancient peoples, are *monoliths* (of one stone), even when the cave is large and divided into different parts by props of stone left standing.

When an important building is to be erected, the first course is to define its form by walls, or sometimes by pillars, which last may consist either of a succession of stones of similar size, or of a single mass. The openings between the pillars and the doorways and the other openings in the walls are then spanned by horizontal stones (*lintels*). This was the plan adopted by the Egyptians and Greeks. Wooden lintels were sometimes employed instead of stone.

The nature of the material necessarily restricts, within certain limits, the dimensions of the openings or spaces which are to be covered with lintels. Wider openings can be covered if the stone lintel is replaced by the arch, which is formed of stones cut wedge-shaped (*voussoirs*) and cemented together with mortar. The arch, of whatever kind — semicircular, pointed, or horseshoe — supplanted stone lintels, and the vault took the place of the flat roof. These were the methods of roofing adopted by the Romans, and by different nations in the early Christian and middle ages, and at the time of the Renaissance.

From the artistic working out of these various systems of construction, the different styles of architecture were developed.

MATERIALS AND METHODS OF BUILDING.

THE materials used for a building are of the greatest importance in determining the nature of the whole structure. The following are employed :—

1. *Natural Stone*—such as granite, sandstone, or limestone—is the best substance that can be used : it is generally hewn and dressed in regular blocks. In very early times, for building massive piles without any elaboration of plan—such as still remain in India—large, undressed stones were used in the irregular forms in which they came from the quarry. The interstices between these large *polygons* (many-cornered) were filled up with rubble, or stone broken into small pieces. This mode of building, which was chiefly prevalent in the earliest ages in Asia Minor, Greece, and Italy, is known as the *Cyclopean* style. This term originated in Greece, from the tradition that structures of this description were the work of the Cyclopes, a Thracian tribe. Of all the ancient buildings constructed of hewn stone, the Greek temples, mostly built of white marble, were the finest. To increase the appearance of solidity, the surface of the stone is sometimes left rough. This is the case in certain varieties of the masonry called *rustic*, the name given to the kind of work in which the joints of the stones are marked by grooves or channels.

2. *Brick* structures mark a certain step in the development of the building art, as it is necessary in the first place to form the material for them of the soft earth or clay provided by nature ; moreover, other artificial sub-

stances are often required in addition to the actual bricks, —such as terra-cotta and plaster. Bricks were employed in the erection of simple, massive structures in the earliest times, in Persia, Babylon, and Assyria. In our own day plain brick building, without stucco, has been brought to great perfection. *Concrete*, a mixture of mortar with gravel, is also used where great strength is required.

3. *Wood.* Timber was employed in the erection of log-huts in the earliest times, strong beams being usually piled up horizontally, and ingeniously joined at the corners. In the middle ages a wooden architecture prevailed, having a framing of timbers, the spaces between them being filled in with stone, clay, or bricks (half-timbered constructions). The beams and posts were often elaborately carved, as we see in many buildings which have been preserved from that time.

The wooden architecture of Russia is rough, consisting merely of trunks of trees piled up horizontally, but is often ornamented with carved barge-boards and window dressings and pierced panels. The well-known *chalet* of Switzerland is characteristic and pleasing. An extremely artistic style of wooden architecture prevailed in Norway in the early part of the middle ages. Many churches of that style are still extant; the largest is that of Hitterdal, the appearance of which is very remarkable.

4. *Iron* is a material employed chiefly as an important auxiliary, either for the making of *ties* and *beams*, or, in combination with glass, for the construction of large roofs, such as we see in railway stations, markets, and exhibition buildings. In America, buildings are frequently constructed entirely of iron, in imitation of stone.

I.—INDIAN ARCHITECTURE.

It is to Asia, the cradle of the human race, that we naturally turn to find the earliest germs of art, and to trace their development. But if we expect to find the most ancient remains of architectural art in India, China, or any other country of the remote East, we shall be disappointed. The history of Indian art appears to commence with the rise into power of Asoka [B.C. 272—236], who forsook the religion of his fathers and adopted Buddhism.

In the very first period of its development Indian architecture attained to a distinctive style, which was employed in religious monuments. This style was subsequently adopted by the Hindu or Brahminical sects, who completely transformed it by the use of profuse ornamentation. The Hindu people retained their national religion and peculiar style of architecture, even in the political apathy into which they subsequently sank; and there exist many comparatively modern buildings in which the original forms can still be recognised.

The various districts of the vast territory of India are strewn with an extraordinary number of monuments of an exclusively religious character, erected by the professors of one or the other of the two great religious systems of India; and resembling each other in general style, in spite of a vast diversity of form. The earliest works of which we have any knowledge are :—

1. *Topes* (from the Sanscrit *stupha*, a mound), simple funeral monuments for the preservation of relics of Buddha and of his chief disciples.—These erections are also called *dagobas*, and are often of considerable size,—the two topes

of Sanchi,* for instance, the largest of which is 120 feet in diameter and 50 feet in height. The topes of Ceylon are even larger: the Abayagiri (B.C. 88) was 1100 feet in circumference, and 244 feet in height: the Ruanwelle was 270 feet high. The Thuparamaya dagoba, near Anuradhapoora, the ancient capital of Ceylon, is smaller, but it stands on a platform nine feet high, and is surrounded by rows of pillars (Fig. 1).

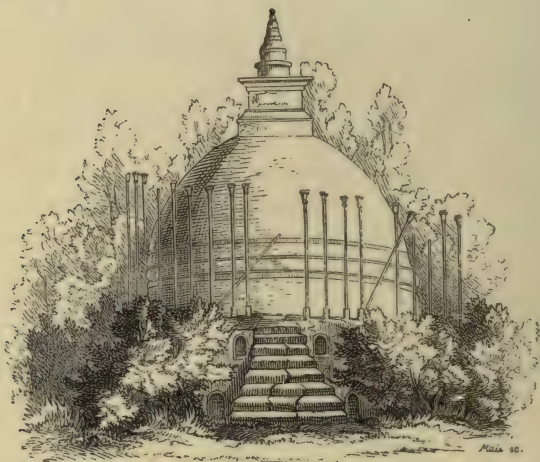


Fig. 1.—Tōpe of Ceylon.

2. *Rock-cut Caves*.—Originally intended as residences or monasteries for the followers of Buddha; these were subsequently converted into temples. Such are the cave-temples of Ellora, Ajunta, Kannari, etc. These buildings were closely followed by the early Christian churches in their internal arrangements: rows of pillars separate

* A cast of the gateway of one of these topes is in the Indian section of the South Kensington Museum.

the nave from the aisles; and in Buddhist temples a small dagoba, or shrine, containing a seated image of Buddha, rises at the end of the cave, in much the same place as the altar in Christian churches. Buddhist caves are of simple construction, with plain piers and unpretending ornamentation; the Brahminical, or Hindu, on the other hand, are often intricate structures, with every part profusely decorated with sculptures.

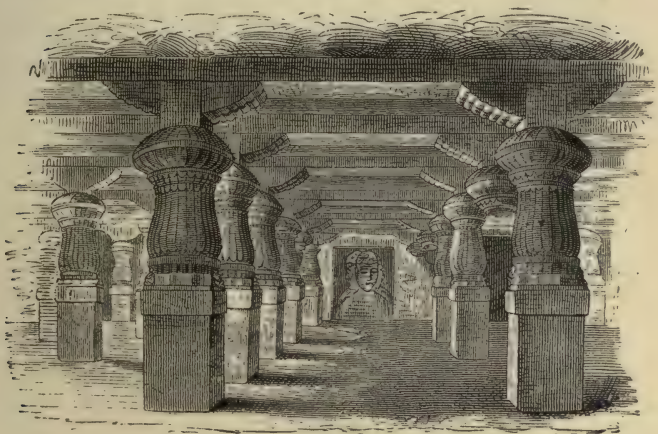


Fig. 2.—Cave of Elephanta.

There are no less than thirty-six caves of this description scattered through the Western Ghauts and in the island of Elephanta in the harbour of Bombay. The illustration (Fig. 2) is of one of these. The cave of Karli, on the road between Bombay and Poonah, is the largest, most perfect, and most beautiful.

On the Coromandel coast, near the village of Sadras, are the cave-temples of Mahavellipore, which are probably the

remains of a once important royal city. They are hewn from rocks above ground.



Fig. 3.—Pillar in Hindu Temple.

3. *Pagodas*.—Hindu places of worship, consisting of detached buildings above ground. A pagoda consists of a group of structures sacred to the god, surrounded by several series of walls forming an enclosure. The central building is of pyramidal form, and is covered all over with profuse ornamentation—sometimes even overlaid with strips of copper. The walls are generally of hewn stones of colossal size, and the gateways are elaborate pyramidal structures of several stories. The pagodas of Mahavellipore and Jaggernaut are fine specimens of this style of building.

A system of civilisation so vigorous and advanced as that of the Hindus could not fail to exercise a lasting influence on surrounding nations; and we find their religion and their style of art widely adopted in the large island groups, and the neighbouring continents.

4. *Mosques*.—But the most remarkable of all Indian buildings are those erected by the Mahomedan conquerors, who brought their own style with them, and combined it with the system of ornament prevalent amongst the natives. The city of Ahmedabad, the Moslem capital of Guzerat, is especially rich in mosques of surprising beauty. In front of them is usually a court-yard, surrounded on three sides by open colonnades, the mosque itself filling up the fourth side. Three large doors give access to the mosque,

which is surmounted by three or more large domes. The interiors of the mosques are richly ornamented, as are also the bold external minarets on either side of the principal entrance. The tomb of Mahomet, at Beejapore, is one of the largest domical stone structures known to exist in any country. Internally, it measures 135 feet each way. At the

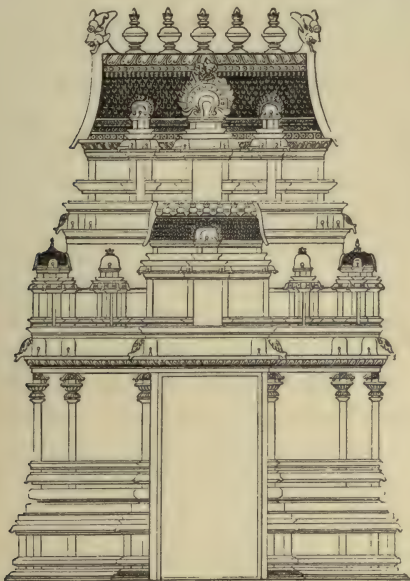


Fig. 4.—Hindu Temple. *Gopura*, or Gate Pyramid.

height of 57 feet from the floor the wall begins to assume the form of the dome by a series of *pendentives* (*i. e.* the portions of vaults placed in the angles of rectangular compartments, to reduce them to a round or other suitable form to receive the dome) of great beauty and ingenuity. The mosque of Beejapore is little inferior to the tomb.

II.—EGYPTIAN ARCHITECTURE.

It is on the banks of the Nile that we meet with the earliest examples of architecture which have come down to us. The history of Egyptian architecture is divided into two great periods : the first is that of the Pyramids, the principal of which are near Memphis, once the capital of Lower Egypt; and the second is that of the Temples erected by the kings of the Theban dynasty, whose royal city was Thebes.

The Pyramids are the oldest monuments of the world, and date from about 3000 B.C. They consist of masses of masonry, each raised over a small tomb which contained the sarcophagus of the monarch; their mode of construction was as follows: A shaft of the size of the sarcophagus was first sunk in the rock, and a suitable chamber for it hollowed out when the right depth was reached; above this chamber a step-formed, gradually tapering mound was erected, and blocks of masonry were then laid on each layer of the steps, enlarging the size of the pyramid till the intended dimensions were reached, the whole being subsequently cut to an evenly sloping surface. The outer masonry or coating has in most cases been partially removed. These huge buildings are constructed in most cases of blocks of stone; bricks were occasionally employed.

The three great pyramids are at Gizeh, a village near Cairo; and according to the inscriptions the first was erected by Cheops, the second by Kephren or Suphis II., and the third by Menkara or Mycerinus. The height of the oldest, or Great, Pyramid, was 480 ft. 9 ins., and its base was 764 ft.

square; the second was 450 ft. high, with a base 707 ft. square; and the third was much smaller, being only 218 ft. high by 354 ft. square. The workmanship of the masonry in the Great Pyramid and the great skill with which the chambers and galleries that it contains were constructed, have excited the admiration and wonder of all skilled observers. Extensive private sepulchres, more or less deeply excavated in the rock, are connected with the pyramids.

The fine obelisk of Osortasen I. at Heliopolis is a monument of the second golden age of the old empire, which commenced rather more than two thousand years before the Christian era. It is a simple memorial column, cut with geometrical precision from a single stone, with a square base, gradually tapering sides, and a pyramidal or pointed top. To the same period is also ascribed the formation of the rock-cut tombs at Beni-hassan, in Middle Egypt, remarkable for their pillars which closely resemble Greek Doric columns.

About 2000 B.C. Egypt was invaded by an Asiatic people called the Shepherd-Kings, who drove the rulers of the land into Upper Egypt, and reduced the people to subjection. It was not until 1400 B.C. that the intruders were expelled, after which commenced the era of the "New Empire," with Thebes for its capital.

In the period included between 1600 B.C. and 1300 B.C., Egypt reached the zenith of her greatness, and Egyptian architecture its fullest development. It was the golden age of art—the age of the construction of the great temples.

The Egyptian temples, like the Indian, consist of a cluster of different parts enclosing a small sacred centre or

shrine. Towering pyramidal façades, called *pylons*, with their mighty cornices (Fig. 5), give an imposing appearance to the entrance; but with this exception the temples were designed almost entirely for internal effect. They were shut in by enclosing walls, and the severe and heavy architecture can have been seen only by those admitted within the

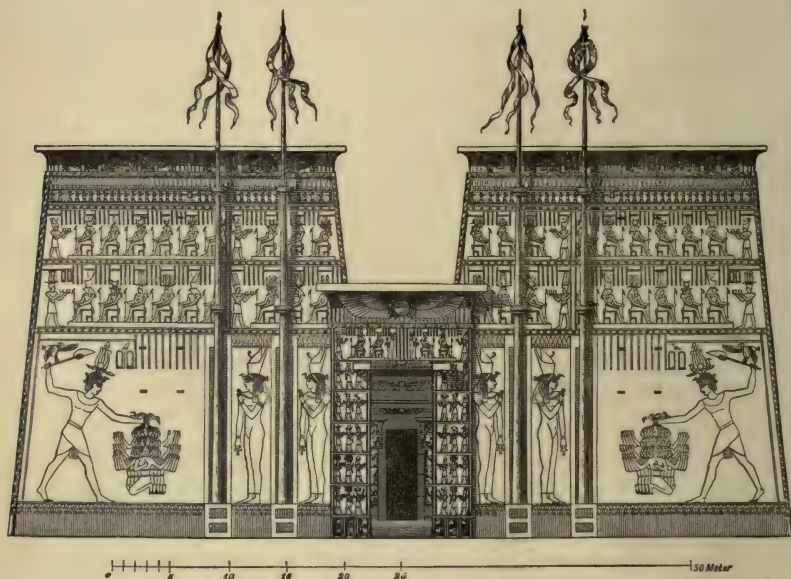


Fig. 5.—Pylon (Entrance-gate) of an Egyptian Temple.

sacred precinct. Here no window-openings, no fanciful grouping of columns, break the monotony of the desolate courts, which are covered, as with a tapestry, with mystic many-coloured hieroglyphics (sacred sculptures) and representations of gods and rulers. A double row of sphinxes, or of ram-headed colossi, often leads up to the entrance,

which is flanked on each side with a pyramidal pylon, and in front of which usually stood two obelisks. The doorway between these pylons leads into a square vestibule open to the sky, with porticoes on two, sometimes on three, sides. The vestibule gives access to a large inner court, with a massive roof supported on columns. Beyond this are several

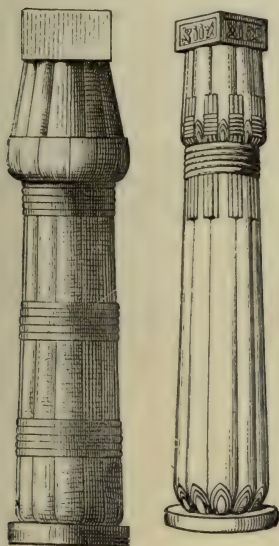


Fig. 6.—Egyptian Columns.



Fig. 7.—Capital of a Column.
Palm ornament.

smaller apartments of varying size, enclosing within them the kernel of the whole—the low, narrow, mysterious, dimly-lighted *cella*—the shrine in which is enthroned in mystic gloom the image of the god. In several instances it is clear that these great temples have been extended by the addition of a court-yard and an entrance in front of the

original one, and in some cases this seems to have been done more than once. In almost every instance the internal walls, the ceilings, the pillars, as well as the outside of the building, are all profusely decorated with coloured symbolic carvings, which add greatly to the majestic appearance of the structure.

The ruins of Thebes, the "City of a Hundred Gates," grand and imposing even in its decay, are the most extensive in Egypt, and are scattered on both sides of the Nile, which



Fig. 8.—Egyptian Pillar and Beam.

runs through the ancient town. Those of the Temple of Karnac are the largest and most remarkable. The Sanctuary of Karnac was built by Osortasen I., and the rest of the building was added by later monarchs. The great *hypostyle** hall covers more than 88,000 square feet, and contains a central avenue of twelve columns, 60 feet high and 12 feet in diameter, and 122 of lesser dimensions. Nearly all the larger Egyptian temples contain hypostyle halls, which derive their name from their having an upper row of columns, through which the light was admitted to the central hall. The temple of Luxor, on the same side of the Nile as that of Karnac, was connected with the latter by an avenue of sphinxes.

Columns are largely employed in the architecture of Egyptian temples. They are of various forms. One of the oldest is represented in Fig. 6. The shaft, supported on a round base, somewhat resembles a bundle of reed-stems,

* The literal meaning of the word *hypostyle* is "raised on columns."

and its *capital* (*top*), springing from the necking of the shaft and banded together with it, is supposed to resemble a lotus bud: above the capital is laid the *abacus* (a level tablet or shallow block), supporting the *entablature* (the horizontal beams and cornice). Many columns have capitals representing fully-opened flowers and palm leaves (Fig. 7),



Fig. 9.—Rock-cut Temple at Ipsambul, on the Nile.

and in later temples we meet with pillars in which heads of the goddess Hathor and other deities are used as the ornaments of capitals. We must not close this notice of Egyptian pillars without a word on the so-called *caryatid* columns, which are square piers with colossi placed in front of them. Although not strictly architectural objects, as

they do not support the entablature, they greatly add to the architectural effect of Egyptian temples.

The royal Theban tombs of the eighteenth and following dynasties, excavated from the living rock in the western plain of the Nile, are no less worthy of study than the temples. A labyrinth of winding passages, alternating with halls, of which the roof is supported by pillars left in the live rock, leads from a vestibule to the sarcophagus chamber itself. The walls of these tombs are covered with paintings relating to the life of the ruler, and the sarcophagus stands in the last chamber. There are many distinct groups of tombs in the plain of the Nile, of which the most remarkable are the Tombs of the Queens, the Tombs of the Kings, and the Cemeteries of the Sacred Apis. Other important Egyptian monuments are met with elsewhere, especially in Nubia — such as the temple on the small island of Elephantine, and the two rock-cut caves at Ipsambul (Fig. 9), the larger of which has an external façade 100 feet in height, adorned with a statue, 65 feet high, of Rhamses the Great (the Sesostris of the Greeks).

Egyptian architecture entered its final stage in the Ptolemaic age (B.C. 300). The picturesque temple on the island of Philæ is a monument of that epoch.



Egyptian Sphinx.

III.—ASSYRIAN ARCHITECTURE.

Babylon and Nineveh.

THE inhabitants of the great region watered by the Euphrates and Tigris, extending from the Armenian mountains to the Persian Gulf, attained at a very remote age to a high degree of civilisation. The temple of Baal, or Belus, of eight stories, or terraces, each less than the one below it, must have rivalled the pyramids of Egypt. Not less famous are the hanging gardens of Semiramis, which were connected with the palaces of the Assyrian rulers. Of all these works nothing now remains but the mounds near the town of Hillah, built on the ruins of the ancient Babylon, and beneath which the old temple of Belus,* and the palace of Nebuchadnezzar (600 B.C.), are by some supposed to have been recognised. Many of these buildings were evidently destroyed by fire, the ruins consisting in a great measure of vitrified masses; but in some cases their rapid decay was the result of their having been built of sun-burnt bricks, which gradually crumbled away by exposure to the atmosphere.

Important discoveries of ruins, extending over some ten miles, have been made in recent excavations at Mosul, on

* The distinction of being the ruins of the Tower of Babel is claimed for no less than three different masses: *Nimrud's Tower* at Akkerkuf; the *Mujellibe*, east of the Euphrates and five miles from Hillah; and the *Birs Nimrud*, west of the Euphrates and six miles north-west of Hillah; but there is no sufficient evidence for identification.

the right bank of the Tigris. The palaces and buildings brought to light have been named after the villages of Nimrud, Khorsabad, and Koyunjik, near which they were found, and are most probably the ruins of ancient Nineveh. They are intricate buildings, erected on terraces of brick, and consist of a number of narrow apartments and long galleries, grouped about a central court. No very distinctive architectural forms have as yet been discovered—such as columns of a characteristic style; but this is in a great measure atoned for by the richness of the decorative



Fig. 10.—Winged Bulls of the gateway at Khorsabad.

details. The bas-reliefs, sculptured on tablets or alabaster slabs and covering the lower part of the walls, are very beautifully carved. They commemorated the chief events in the lives of the Assyrian rulers. Many of them have been removed to the British Museum; of these the "Lion Hunt," from the palace of Nimrud, the "Siege of a Town," and the "Erection of a Colossal Bull," are among the most remarkable. The ornaments of the variegated glazed slabs of the pavements and the upper parts of the walls are in many cases excellent. The beauty of the drawing and the

frequent use of the honeysuckle and allied types of decoration remind us of Greek workmanship.

The entrance gateways of these singular palaces were generally flanked by pairs of colossal winged bulls, with human faces and elaborately curled hair and beards, wearing a high tiara surmounted by feathers (Fig. 10). Arched gateways faced with glazed bricks of various colours have

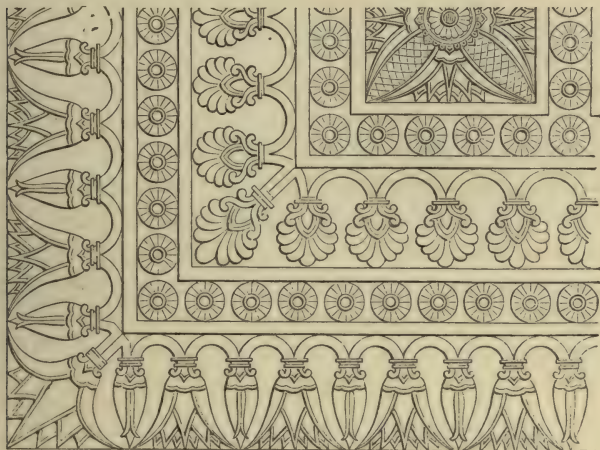


Fig. 11.—Pavement slab from the palace of Koyunjik.

also been dug out. Galleries, raised on columns, forming a kind of upper story to the building, admitted air and light freely. All the Assyrian buildings were erected on terraces, to which flights of steps gave access, and it is probable that they were several stories high.

Fig. 11 represents one of the pavement slabs of the palace of Esarhaddon at Koyunjik.

IV.—ARCHITECTURE OF THE MEDES AND PERSIANS.

UNDER the rule of Cyrus the Great (559—529 B.C.) the Persians obtained ascendancy over the Medes, and extended their dominions on all sides. For upwards of two centuries they were a great nation, and many important remains of their architecture may be seen to this day.

The art of these nations is a late offshoot of that of Assyria. The Medes and Persians adopted the terraced platforms and the brick walls faced with costly materials characteristic of the ruins of Babylon and Nineveh. This style of ornamenting walls, which was common throughout the whole of Central Asia and in ancient Egypt, may perhaps have sprung from the designs of the exquisite textile fabrics, in the manufacture of which the people of the East excelled in very early times.

The royal palace of Ecbatana, the capital of Media, was seven stories high, built in the terraced style, with coloured walls in some parts glowing with gold and silver. These walls bear a striking affinity to those faced with coloured glazed bricks, which were used in the palaces of Nineveh. The columns and ceiling-beams of the halls were made of cedar and cypress wood, and covered with gold and silver plates.

Intercourse with the Greeks of Asia Minor greatly influenced Persian architecture, and led to the extensive employment of marble, and the adoption of many Greek ornaments. On the site of the ancient Pasargadæ, near the modern Murghab, the ruins of a large structural tomb have been discovered, supposed to be that of Cyrus. It

consists of a small temple-like chamber with a gable roof, its form betraying Greek influence, erected on a pyramid of seven steps. It was formerly surrounded by a well-kept park, and encircled by a cloister of marble columns at some little distance from it. It is constructed entirely of white marble, and once gloried in costly carpets, and vessels and ornaments of gold.

The famous palaces of Persepolis were erected under Kings Darius and Xerxes, famous for their fruitless



Fig. 12.—Part of the rock-cut façade of the tomb of Darius.

struggles with the Greeks. The ruins of these fine buildings are to be seen on the plain of Merdusht. It was in one of these that Alexander the Great flung down the burning torch. Massive double flights of steps lead to a platform strewn with ruins, from which still tower some forty colossal marble pillars. These steps, together with the artificial terraces so favourable to their introduction, are a principal feature of all the ancient palaces of this

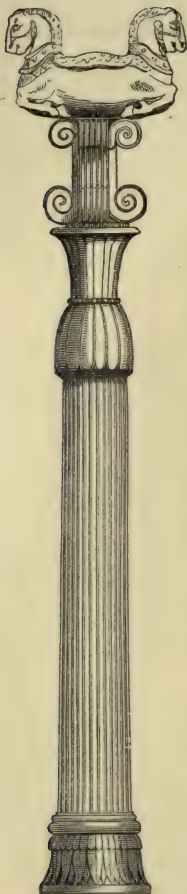


Fig. 13.—Column with spiral ornament.

neighbourhood. Here also occur the tombs of the Persian monarchs, excavated from the rock and adorned with high sculptured façades cut from the same material. The tomb of Darius at Naksh-i-Rustam (Fig. 12) is remarkable for having on the façade beneath the sarcophagus a representation of the Palace of Persepolis as it was in the days of the Great King, by means of which the parts missing in the ruins can be supplied. In all these façades we recognise an imitation of the Persian columns, which are remarkable for the carved bulls' and unicorns' heads which form the capitals, and for the spiral ornament which reappeared at a later date as the characteristic feature of Greek Ionic architecture.

The ruins of the Hall of Xerxes, the Chehil Minar, show that it must have been one of the largest buildings in this part of the world. The bases of no less than seventy-two columns still remain to mark the enormous size of this grand temple, which must have occupied more ground than most of the cathedrals of the present day.

V.—ARCHITECTURE OF ASIA MINOR.

THE most important of the native races who inhabited that part of Asia which lies between the Black Sea and the Mediterranean were the Lydians, the Phrygians, and

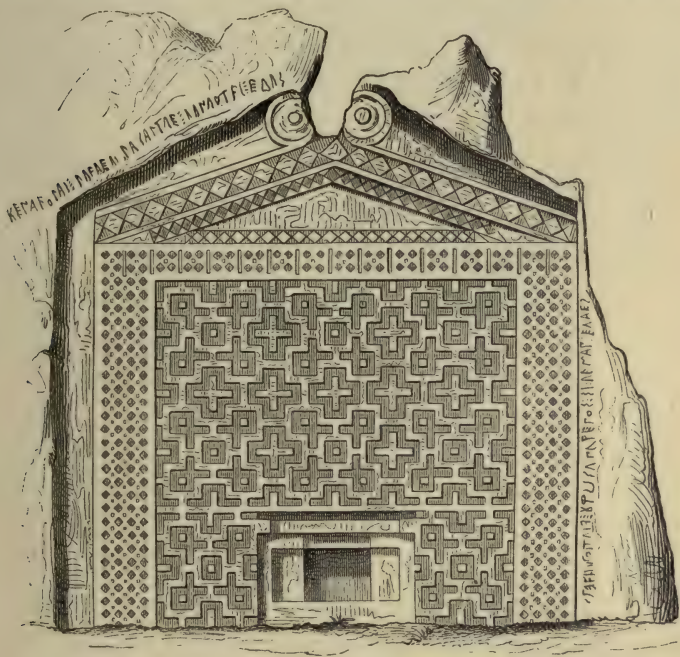


Fig. 14.—Rock-cut front of the so-called Grave of Midas at Doganlu.

the Lycians. Of these the Lydians were probably, in the reign of their King Gyges (about 700 B.C.), the most valiant. But about 550 B.C. Cyrus took their splendid city Sardis and joined their country to the great Persian Empire.

These various races are famous for the strange tombs they erected, — each people having adopted a different form of sepulchral monument. The most ancient appear to be those of Lydia, which are of the primitive tumulus form, and often of colossal proportions. The largest of all is the tumulus of Tantalus, 200 feet in diameter, situated on the northern shore of the Gulf of Smyrna. Similar tumuli are to be seen in the neighbourhood of the old royal city of Sardis, and are supposed to be the tombs of the ancient rulers of the land.

The sepulchral monuments of Phrygia are of a different character. It was customary with some ancient peoples to raise mounds over the resting-places of their leaders, but with others to use the natural rock for the structure of a tomb. The Phrygians followed the latter custom; they excavated their tombs in the living rock, and adorned them with skilfully-sculptured façades. These façades were entirely covered with linear patterns painted in various colours, and preserving the peculiar style probably suggested by the Eastern textile fabrics, to which we have already alluded. The so-called grave of Midas, at Doganlu (Fig. 14), is a remarkable specimen of this class. It is 40 feet high, cut from the living rock, and terminates in a pediment with two scrolls.

The Lycian monuments are of a form totally distinct from those of Lydia and Phrygia. The inhabitants of the romantic mountain districts of Asia Minor adopted two different descriptions of sepulchre,—one being structural or detached, the other cut in the rock; but both were imitations of the wooden houses everywhere common amongst mountaineers, with sometimes the addition of some features which recall the construction of a ship. The

detached tombs are perfectly constructed monolithic tombs, consisting of a double pedestal supporting a sarcophagus, which is surmounted by a curvilinear roof, evidently borrowed from a wooden form, apparently that of a boat turned upside down. The second class—those cut in the rock—have either sculptured façades, or a kind of framing standing out from the rock (Fig. 15), closely resembling the fronts of primitive log huts. At a later date, imitations of porticoes on columns, betraying the influence of the Greeks, supplanted these carpentry forms.

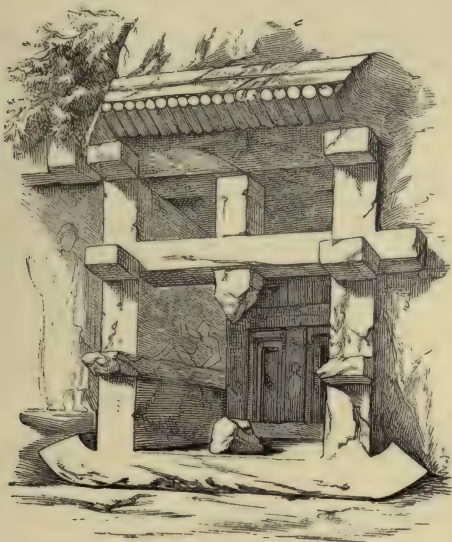


Fig. 15.—Rock-cut Tomb at Myra in Lycia.

VI.—EARLY AMERICAN ARCHITECTURE.

BEFORE commencing our review of architecture in the different countries of Europe, we must turn for a moment to the New World, and inquire what monuments have come down to us of the civilisation of the early inhabitants of the two great American continents.

1. *North America*.—The architectural remains of North America scarcely come within the scope of our subject, as they are all of the rudest description : mere mounds, varying from five to thirty feet in height, enclosed within colossal walls of earth and stone. Their origin, and the purpose for which they were erected, are alike involved in obscurity.

2. *South America*.—The principal architectural remains, sculptures, etc., in South America, are in Peru, and the most remarkable of them appear to date from pre-Incarial times, and to have formed part of buildings erected by the predecessors of the ancient Peruvians—a race whose very name is unknown.

The ruins of Tita-Huanca, on the shores of Lake Titicaca, are of this class, and consist of monolithic doorways, one of which is 10 feet high by 13 wide ; of pillars 21 feet high, and of immense cyclopean masses of masonry.

The monuments of the times of the Incas are inferior in every respect to those of the earlier inhabitants of Peru. The ancient Peruvians appear to have constructed their earliest buildings of mud, which was supplanted by

a kind of concrete, and that again by cyclopean blocks. The ruins of Cuzco, the old capital of the kingdom, are the finest specimens of Peruvian masonry still extant. They are composed of huge polygonal limestone blocks, fitted together with the greatest precision, and piled up in three terraces.

3. *Central America*.—The principal architectural remains of Central America are in Mexico, Yucatan, and

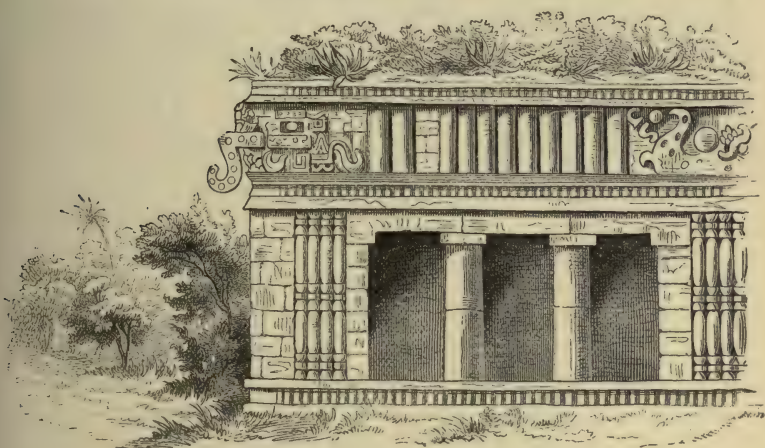


Fig. 16.—Palace of Zayi.

Guatemala. They are all supposed to have been the creations of the Toltecs, a race who probably dwelt in these provinces at the most remote ages, and attained to a higher degree of civilisation than their successors, the Aztecs of Mexico, and the mixed races of the neighbouring districts. The buildings most deserving of notice in Central America are the Teocallis, or Houses of God, and the palaces of the kings. The former consist of four-sided

pyramids—generally divided into two, three, or more terraces—and the temple itself, which rises from a platform on the summit. The pyramid of Cholula, near Mexico, is alike the largest and most celebrated of the Teocallis of Mexico; but it has been much defaced, and the original temple has been replaced by a modern church dedicated to the Virgin. This pyramid originally measured 1400

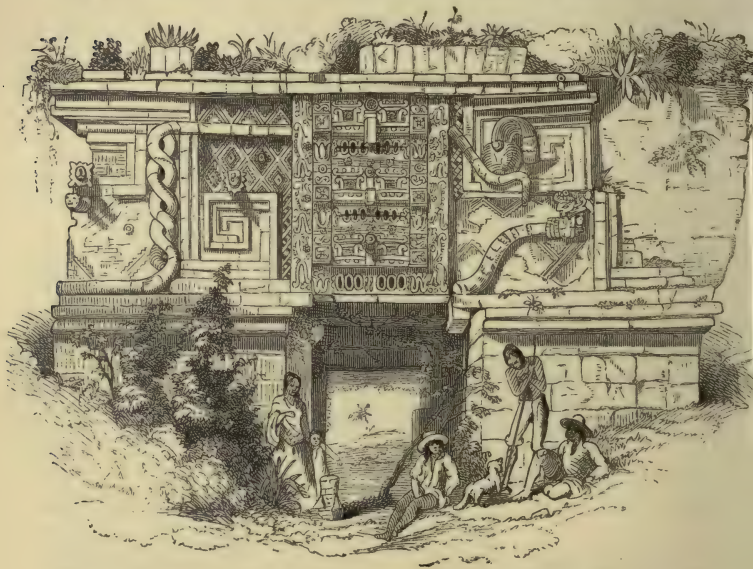


Fig. 17.—Casa de las Monjas at Uxmal.

feet each way, and was 177 feet high. The Teocallis of Yucatan are in much better preservation. They are not built on terraces, but are approached by an unbroken flight of steps. The pyramid of Palenque is 60 feet high, and the temple on the summit is adorned with bas-relief and hieroglyphical tablets. The roof is formed by courses

of stone approaching each other, and meeting at the summit, with external projections resembling dormer windows. The palaces differ but little from the Teocallis. The pyramids supporting them are generally lower and of an oblong form, and the upper buildings contain a larger number of apartments. The residence itself consists almost universally of a stone basement, with square doorways, but no windows, surmounted by a superstructure often elaborately carved, and evidently borrowed from a wooden form. The palace of Zayi, and the Casa de las Monjas (the House of the Nuns) at Uxmal, are, perhaps, the finest buildings of this description in Central America. Many suppose them to be temples and palaces standing together, or groups of different palaces, which belonged to temporal officers of high rank.

The palace of Zayi (Fig. 16) rises on a pyramid of three terraces, with architectural façades, and consists of tiers of buildings adorned with grotesque carvings.

The Casa de las Monjas at Uxmal (Fig. 17) is raised on three low terraces, each about 20 feet high, one of which—that facing south—is pierced with a gateway leading into a court-yard, surrounded by buildings one story high, remarkable for the profusion of their decorations.



VII.—GREEK ARCHITECTURE.

GREEK architecture reached its fullest development in the building of temples. A Greek temple rises from a platform of many steps within the walls of a sacred enclosure. Every part of the building is accurately proportioned, and every detail is as carefully finished as a work of sculpture. The Egyptians strove to give expression to their dim yearning for the sublime in the overwhelming extent and massiveness of their buildings, but the Greeks

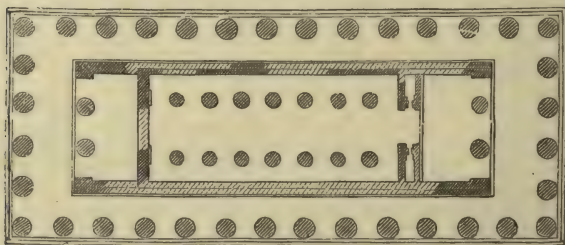


Fig. 17a.—Ground-plan of the Temple of Neptune at Paestum.

produced an impression of beauty and solemn grandeur by perfection of proportion and purity of outline. The Egyptian temple, moreover, was always designed for internal effect; the Greek temple, on the contrary, appealed far more strongly to the admiration of the bystander than to that of the worshipper who prayed within its portals.

The ground-plan of a Greek temple is a parallelogram (Fig. 17a), either with columns at each end only, supporting the sloping pediments (*i. e.* gables), or continued all round. The *naos* or *cella*—the temple itself—is always small, even

when the surrounding enclosure is large. The earliest Greek temples are supposed to have consisted of a *naos* only, and were *astylar* buildings (*i. e.* without columns) except in front, where a porch was produced by continuing the side walls and placing columns between them *in antis*, as it was called, or between the two *antæ* (*i. e.* pilasters) forming the ends of the walls. The next step was to advance the porch before the building, converting it into a *prostyle* (*i. e.* projecting line of columns). If the other end of the building were treated in a similar manner, it became *amphiprostyle* (*i. e.* prostyle at both ends), the sides being still *astylar* (*i. e.* without columns). The next stage was the continuation of the columns all round, enclosing the *cella* with colonnades on every side. This treatment is called *peristylar* or *peripteral* (*i. e.* having columns all round). There are two kinds of peristylar temples,—those with a single row of columns on each side, and those which have two, which latter are called *dipteral* (*i. e.* having two wings or aisles on each side).

The internal arrangement of all the Greek temples was very simple. From the *pronaos* (*i. e.* porch) we enter the *cella*, beyond which is the *posticum* (*i. e.* back space), leading in some cases to the *opisthodomus* (back temple). In large buildings the interior has a double row of columns, one over the other, the light being, it is supposed, admitted through the upper row of columns.

There are three Greek orders, the special characteristics of each of which we shall presently describe. The term *Order* refers to the system of columniation adopted by the Greeks and Romans, and denotes the columns and entablature together,—that is to say, the supporting columns and the horizontal beams and roof supported by

them; and to the system of decoration which was employed in the whole building. The capital of the column was, if the phrase may be permitted, the badge by which the whole can be recognised.

In all early Greek temple architecture we meet with substantially the same ground-plan treated in two widely different styles. This is accounted for by the fact that Greece was inhabited by two separate races, distinguished as the Doric and the Ionic, who have given their names to the two chief Greek orders of architecture. The third order is called the Corinthian,—why, has not yet been determined, as no examples of it have been found at Corinth.

To avoid confusion, it will be well to make ourselves acquainted with the different parts of the column and its superstructure or entablature in every order before describing the different treatment of those parts in the Doric, Ionic and Corinthian styles.

A column consists of the *base*, the *shaft*, and the *capital*. The *entablature*, that part of the building which surmounts the columns and rests upon their capitals, consists also of three parts,—the *architrave*, the *frieze*, and the *cornice* (Fig. 20). The *architrave* is the horizontal portion resting on the *abacus* (a flat tablet placed upon the capital), and is sometimes ornamented by mouldings with flat spaces between them. The upper moulding projects beyond the other, to throw off the rain. The *frieze*, the middle portion of the entablature, between the architrave and cornice, is generally ornamented with sculptures. The *cornice* forms the upper portion of the entablature, and is divided into three parts; namely, the supporting part, the projecting part, and the crowning part. The lower

mouldings form the supporting part; they are called *bed-mouldings*; the projecting part is the *corona* (crown), but the true crowning point is the moulding surmounting the so-called corona, and forming the highest member of the cornice. The triangular space over the portico, enclosed within the horizontal cornice and two *raking* (*i. e.* sloping) cornices, which follow the slope of the roof, is called the *tympanum*, and is generally filled with sculptures, as in the Parthenon at Athens. The whole of the triangular end, which answers to the gable in Gothic buildings, is the *pediment*. The roof was most frequently covered with tiles of marble.

The Doric Order.

The Doric order is remarkable for solidity and simplicity, combined with elegance and beauty of proportion (Fig. 18). The Dorians had no base to their columns; or rather they made the upper step of the platform serve as a common base for the whole row of columns. Doric columns are massive, and have an *entasis* or convex profile. They are generally *fluted*—that is, cut into a series of channels touching each other, of which the normal number is twenty. Several rings, called *annulets*, deeply cut on the shaft, connect it with the capital, and throw into relief the *echinus*, a convex moulding forming the lower and principal part of a Doric capital. The Doric entablature is distinguished by the ornamentation of the frieze or central portion with *triglyphs*, *i. e.* three slight projections, divided by channels or flutes. The spaces between the *triglyphs* are called *metopes*. They are square, and were, it has been conjectured, originally left open to serve as windows, but they are in all known

examples filled in with stone tablets, adorned with sculptures in relief.

Above the triglyphs and metopes forming the frieze

risers the third and last division of the entablature, — the *cornice*.

Thin plates, called *mutules*, placed over each triglyph and each metope, connect them with the cornice. The *soffits* (under surfaces) of the *mutules* are worked into three rows of *guttæ* (*i. e.* drops).

The Greek Doric order in many of the features of its entablature bears a resemblance to the forms natural to timber structures; not perhaps so close as that exhibited by the Lycian tombs (see Fig. 15), but still too marked to be readily accounted for

Cornice.

Frieze, with
triglyphs and
metopes.

Architrave.

Capital.

Shaft.

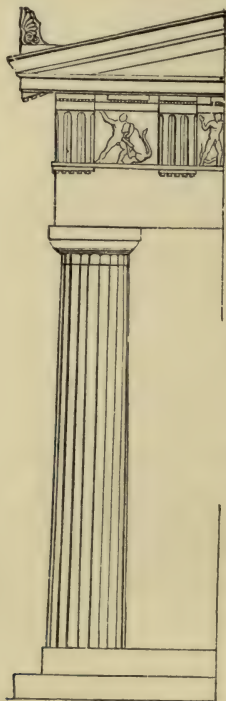


Fig. 18. —Doric Order. From the
Temple of Theseus at Athens.

on any other supposition than that timber buildings must have been the originals. This is especially the case with the triglyphs, the *guttæ*, and the *mutules*.

The *pediment*, although not forming part of the order

—which is complete without it—is too constant a feature of Grecian buildings to be left unmentioned. We have already described its position.

Doric temples are now known to have been painted both externally and internally, and the colouring must have greatly increased the beauty of the general effect.

The Ionic Order.

The Ionic order (Fig. 19) is of quite a different character to the Doric. Instead of stern simplicity, we have graceful and pleasing, but often conventional, forms. The capital of the column is the distinctive mark of the order, but the column itself varies greatly from the Doric. Instead of rising abruptly from the platform of the building, it has a base consisting of a series of mouldings at the bottom of the shaft. The shaft itself is taller and more slender, the channels or flutes are more numerous, more deeply cut, and have spaces left between them called *fillets*. A necking is generally introduced in Ionic columns between the shaft and the capital. The latter, the distinguishing mark of the order, has an *echinus* like the Doric, but instead of a simple flat *abacus* two *volute*s (*i. e.* spiral mouldings) projecting considerably beyond the *echinus* on either side. The upper part of the Ionic capital is a thin, square, moulded abacus, adorned with leaf patterns.

In the other portions of Ionic buildings we notice the same increase of richness and variety of form as in the columns. The *frieze*, instead of being divided into *triglyphs* and *metopes*, consists of one unbroken series of perpendicular slabs, generally adorned with figures in bas-relief

or other sculptures. This frieze is called the *zoophoros* (figure-bearer).

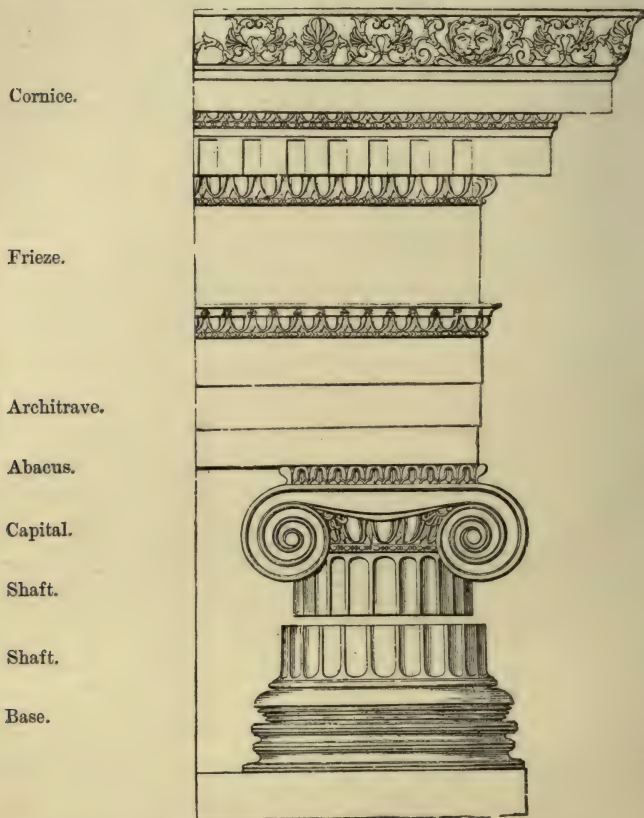


Fig. 19.—Ionic Order. From the Temple of Athena (Minerva), at Priene.

In Attica, Doric influence produced a modification of the Ionic style, which has appropriately been entitled Attic.

We have next to notice the Corinthian order (Fig. 20), which is in fact but a late variety of the already described Ionic, from which it is distinguished more by its deep and foliaged capital than by its proportions. The base and shaft of the Corinthian column are borrowed from the Ionic, but the capital is a new and distinctive form, representing flower calices and leaves pointing upwards, and curving gracefully like natural plants. On account of its beautiful shape, the deeply-indented acanthus leaf was most frequently adopted.

The history of the gradual development of the Greek system of architecture from the first crude rudimentary forms to the perfection in which we see it in the monuments which have come down to us, will never be fully known; but a careful examination of all existing buildings reveals certain differences in the treatment of their several parts, which may be taken as indications of the various stages of development.

The first period (B.C. 740—600) may be said to be included between the age of Solon and the Persian War. The existing monuments of this period are not very numerous, and are all of a massive and heavy type, with an appearance of great antiquity. There are extensive ruins of Doric buildings in Sicily: Selinus has six temples, Agrigentum three, Syracuse one, and Ægesta one; the last-named is in a very perfect state. At Pæstum, in Southern Italy (the ancient Magna Græcia), is an extremely fine group of temples, of which one—that of Poseidon (Neptune)—is among the most perfect and best preserved of all existing relics of antiquity. The ruins of the Doric temple of Corinth are perhaps the only remains of early Greek architecture on the soil of Greece itself. It is one

Cornice.

Frieze.

Architrave.

Abacus.

Capital.

Shaft.

Shaft.

Base.

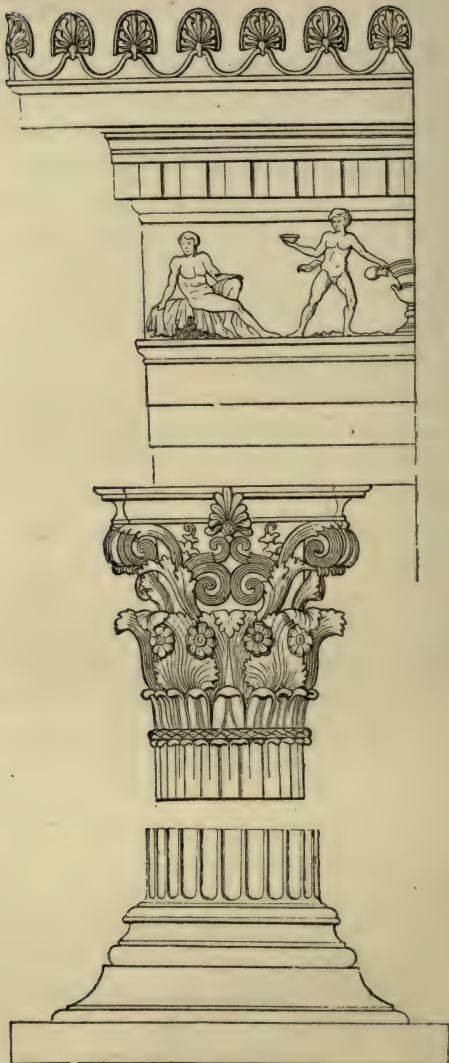


Fig. 20.—Corinthian Order. From the Monument of Lysicrates, at Athens.

of the most massive specimens of architecture now existing.

The second period (B.C. 470—338) is included between the Persian war and the Macedonian supremacy. In the Temple of Ægina, erected to the honour of Athena (Minerva), we can see the commencement of the transition from the severe archaic style to the graceful ornate architecture of the later Greek temples. Its sculptures are of Parian marble, and are executed with the greatest care and delicacy, even the wrinkles of the nude figures being rendered. The Temple of Theseus, at Athens, is one of the noblest works of the school of Attica, in which we see the stern Doric style of the earlier times softened and rendered pleasing and harmonious. Its proportions are more slender, its ornamentation more delicate, and its whole quality more refined (Fig. 21). It is of more costly materials than that of Ægina, being built of white marble.

It was when Pericles held the reins of government in Athens that the finest monuments were erected. In his age the dignity of the archaic style was combined with the science and grace of the mature epoch, and there was as yet no hint of approaching decadence. The Parthenon, or Temple of Athena, erected on the Acropolis (the highest point of the city), had been destroyed, with many other fine buildings, by the Persians under Xerxes. When Athens once more rose to the first position amongst the states of Greece, Pericles rebuilt the Parthenon (about 440 B.C.). He retained the original site of the old temple, but the form of the new building was different. It was of the *peripteral* style, and was of considerable dimensions for temples of that time: 227 feet long by 101 broad. The restoration occupied six years, and the buildings

remained almost intact for many centuries, until they were destroyed by the Venetians in 1687: two mutilated ruins are all that now remain of this magnificent structure. Ictinus and Callicrates were the architects, and Pheidias and his pupils are supposed to have executed the sculptures, many of which have been removed to the British Museum. Although they are so broken as to be little better than



Fig. 21.—The Temple of Theseus at Athens.

relics, they are universally acknowledged to be among the most beautiful works of sculpture ever produced.

Not less famous than the Parthenon itself is that magnificent Porch, the Propylæa, built of white marble, which formed the entrance to the temple on the western side of the Acropolis. It belongs to the same age as the

Parthenon, having been erected by the architect Mnesicles, under Pericles (about 430 B.C.). This building is remarkable for perfection of proportion and grace of detail, and is a fine specimen of the harmonious combination of the Doric and Ionic styles.

The temples named above belong to the Doric order;



ERECHTHEUM.

ATHENA.

PARTHENON.

PROPYLÆA. NIKE APTEROS.

Fig. 22.—The Acropolis at Athens (*restored*).

for early examples of Ionic we must go to Asia Minor. At Ephesus the remains of the famous marble temple of Artemis (Diana), which was one of the Seven Wonders of the World, have been explored within our own day; and portions of the sculptured shafts have been brought to the British Museum by Mr. Wood.

We can likewise see the result of an Attic modification of the Ionic style in two works of extremely modest proportions, of about the same date as the Temple of Theseus: the ruined temple on the Ilissus, and the Temple of Nikē Apteros (Wingless Victory) at the entrance to the Acropolis of Athens.

But it is in the third building of the Acropolis—the Erechtheum—that we see the fullest development of the graceful Attic-Ionic style. The original Erechtheum was named after Erechtheus, an Attic hero, and contained his tomb, but it was destroyed by the Persians; and the second building bearing the same name, which rose on its ruins, was a splendid compound structure, with several chambers and three porticoes, containing not only the sacred image of Athena and the tombs of some of the old heroes of the land, but also many highly-venerated religious relics. It was not until after the death of Pericles that the Erechtheum was rebuilt. The outside of the noble structure of this second building, although much mutilated, is still in a fair state of preservation. On the southern side a small vestibule remains, the entablature of which is supported by six beautiful female statues, or *caryatides*, instead of columns (Fig. 23).

Buildings similar in the development of their architecture to those described above were erected in other places,—such as the temple of the goddess Demeter (Ceres) at Eleusis; the temple of Zeus at Olympia; and the temple of Apollo Epicurius at Phigalia, in Arcadia.

The third period commenced when the power of the republics began to wane, and lasted until the final overthrow of Greek freedom. The buildings erected in this age were fine and numerous, but wanting in the simple,

massive grandeur of earlier works. Oriental voluptuousness and sensuality gradually acquired an influence over the manly and highly-cultivated Hellenes, and the effect on their architecture was the substitution of profuse ornamentation for severity and purity of structure. Handsome private residences, palaces and theatres were built

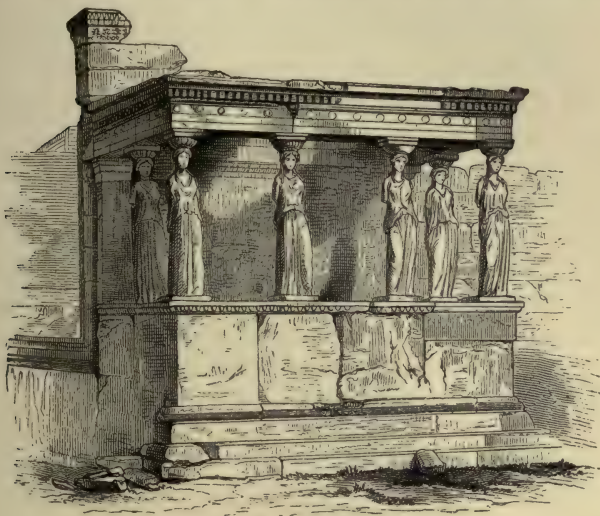


Fig. 23.—Caryatid Porch of the Erechtheum.

instead of temples, and the ornate Corinthian style may be looked upon as the offspring of the age.

The transition from the Ionic to the Corinthian style can be seen in the temple of Athena Alea, at Tegea, erected by Scopas, the celebrated architect and sculptor, in 350 B.C. The Corinthian monuments in Athens itself are small; the most characteristic is the choragic monument

of Lysicrates, in which we see the Egyptian and Asiatic features combined with the Ionic. This monument was erected in 334 B.C. (Fig. 20.)

Fragments have lately been found of the colossal mausoleum at Halicarnassus, erected to Mausolus, king of Caria, by his widow Artemisia, in 353 B.C. It was one of the Seven Wonders of the World, and we must consider it to have been the finest structure of the kind ever discovered. Some marble pilasters with richly inlaid panels, a statue of the king in several pieces (now joined together, and at the British Museum), and part of the *quadriga* (*i. e.* four-horse chariot) which crowned the monument, were amongst the ornaments excavated.

Asia Minor also contains a good many remains of fine buildings of the Corinthian style belonging to this age. Such are the temple of Athena at Priene, dedicated to the patroness of the arts by Alexander the Great, and the famous temple of Apollo at Miletus—a huge dipteral building, 303 ft. long by 164 wide.

VIII.—ETRUSCAN ARCHITECTURE.

OF the origin of the Etruscans nothing definite is known, but they are supposed to have been an Asiatic people who took refuge in the north of Italy about thirteen centuries before the Christian era. The Etruscans never became assimilated with the Italians, and their art was never blended with that of the people in the surrounding districts. When Etruria was subjugated, it soon became extinct as an independent state, and all that remains to testify to the high degree of civilisation which it had attained before the very name of Rome had been heard in the land, are the works of masonry and ceramic art which have come down to us. They are sufficient to prove that the Etruscans were skilful architects. The fortifications of their cities were walls of immense strength, frequently of polygonal stones, but sometimes of squared masonry, and in the gates of some of these we see the first introduction of the arch, which was subsequently so widely adopted by the Romans, built of wedge-shaped blocks of stone fixed without cement. Such a gate is that called *L'Arco*, at Volterra. The famous *Cloaca Maxima* at Rome, one of the finest and most solid, as well as one of the oldest structures of the kind has been attributed to Etruscan builders; it was a subterranean tunnel of vast extent, covered by three large arches one within the other.

The tombs are among the most interesting of Etruscan antiquities. They are hewn in rocks, and consist of several chambers, the roofs of which are supported on columns. Paintings run round the walls, representing incidents in the every-day life of the people, the worship of the dead,

and the condition of the soul in the other world, etc. The façades of the tombs have every appearance of great antiquity, and slightly resemble in outline the fronts of Egyptian temples (Fig. 23a). The finest of these tombs are at Corneto, Vulci, Chiusi, Castellaccio, and Norchia, a group of cities to be found in Central Italy. Objects of ornament or use of a great variety were found in the tombs,—many of them carved and polished. The most

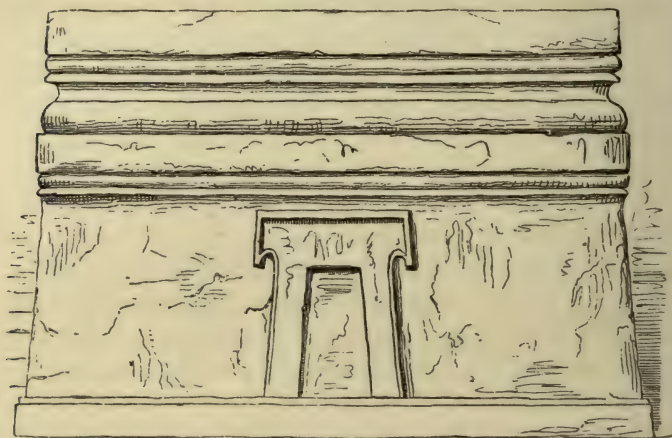


Fig. 23a.—Façade of Tomb at Castellaccio.

interesting are the painted vases, a number of which are to be seen at the British Museum; but many of them formerly called Etruscan are now proved to be of Greek origin. That the Etruscans had a distinctive style of architecture we only know from written records; no remains of religious buildings have been discovered. The Etruscan language has never yet been fully deciphered, and until this is achieved we must remain ignorant of much that existing inscriptions might reveal.

IX.—ROMAN ARCHITECTURE.

THE geographical situation of Italy much resembles that of Greece; but owing to greater proximity to the East—the original home of the arts—it was through Greece chiefly that the diffusion of culture amongst the various races of the continent was effected. We find flourishing Greek colonies in the south of Italy at a very early date. The Romans were deficient in imaginative genius, and we see few original forms of their own creation in their architecture. Their early works were copied from Etruscan buildings, and in their later style they borrowed largely from the Greeks. Two peculiarities of Etruscan architecture, however, were always retained by the Romans, and carried by them to great perfection, namely, the arch and the vaulted roof. At first these were only employed in such structures as bridges and aqueducts, but gradually they were introduced into buildings of every kind—basilicas, amphitheatres, and baths. The simplest kind of vault used by the Romans is the plain waggon or barrel vault, which is a semicircular arch thrown across from one wall to another, or from one end to another of a longitudinal apartment. A second and more elaborate form of vault is the groined (*i. e.* intersecting) vault, in which two tunnel vaults of equal height cross each other at right angles over a square space. A third form is the dome vault, which was subsequently combined with the semi-dome, over the semicircular recesses called *apses*.

These three systems of vaulting enabled the Romans to cover spaces of every size; and the arch was freely used to adorn the outer and inner walls of Roman buildings.

While making the fullest use of a constructional expedient which the Greeks had never employed, the Romans, who were always better engineers than architects, were content to borrow an artistic element from another source. This was the columniation of the Greeks, which they copied in a comparatively coarse and tasteless way, and employed not only in the entrances to their temples, basilicas, theatres, amphitheatres, palaces, and baths, but also in the richly-decorated courts of their private houses. The three Greek orders were often introduced into a single building, but the favourite order was the richly-decorated Corinthian, the beauty of which the Romans strove to increase by adding to it the fulness and strength which the Greeks had never succeeded in giving it (Fig. 24). The Composite or Roman Order was the outcome of the attempt to improve the Corinthian, of which it was in fact a somewhat free version (Fig. 25), while what is known as the Tuscan order was, on the other hand, an impoverished version of the Doric. The distinctive feature of Roman architecture is the combination of the Etruscan circular arch with the Grecian system of columniation. The Romans seldom invented a new form, they never worked out a style distinct from that of their predecessors or complete in itself; and the interest of Roman architecture, apart from the wonderful extent of the structures and the skill with which they were erected, consists entirely in the fact that it is a transition style, a combination of all ancient styles, and the starting-point of early Christian architecture. An examination of Roman buildings, as we shall presently see, enables us to understand much that must otherwise have remained inexplicable in the arts of the Gothic age.

Roman architecture of the earliest period was of an

entirely Etruscan type. To Lucumo Tarquinius Priscus—one of those early monarchs of Rome, round whose name so many legends have gathered—is ascribed the building of the Capitoline temple.

The buildings erected in the earlier portion of the republic were of an exclusively utilitarian class. The Via Appia (Appian Way) and the long line of aqueducts of the Campagna are memorials of this age (312 B.C.). In the latter days of the republic, however, Greek influence began to be felt, especially after the subjugation of Greece



Fig. 24.—Roman-Corinthian Capital.



Fig. 25.—Composite Capital.

by the Romans (about 150 B.C.). The first fine temples of the Greek style and the earliest basilicas were built by Metellus, out of the booty acquired in the Macedonian wars. The basilicas were not only courts of justice, but market-places and exchanges. They consisted of a quadrangular hall; and the earliest specimens were quite open to the air. Later, an external wall took the place of the colonnade which surrounded the original basilica. The space required by the prætor for his court

was railed off from the other portion of the building, in which markets were held and business was transacted, and consisted of a semicircular apse with a raised platform, projecting from the back of the hall.

Towards the termination of the republic, when Rome was convulsed with civil war, and the revolts of the slaves threatened to overturn the whole system of government,

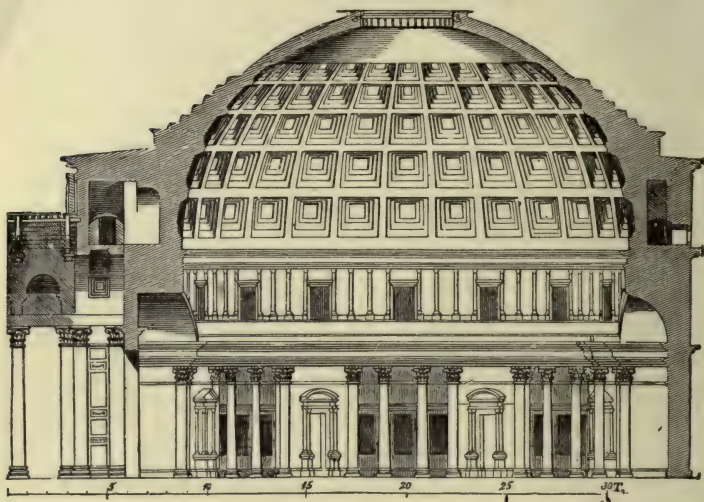


Fig. 26.—Section of the Pantheon.

the republican simplicity of earlier buildings was changed for a princely magnificence of style. The theatre, built by Marcus Scaurus, in 58 B.C., which was capable of holding 80,000 spectators, contained handsome marble columns and fine statues, and was richly decorated with such costly materials as gold, silver, and ivory. Three years later, Pompey erected the first stone theatre in Rome; it held

40,000 spectators. Cæsar enlarged and beautified the Circus Maximus, built by Tarquin the elder, of which but a few ruins remain.

These, and many other buildings, were, however, only steps in the advance towards that golden age of Rome, when Roman architects so entirely freed themselves from their old trammels as almost to have created a national style of architecture. The finest monument of this time is the Pantheon of Rome (Fig. 26), built by Agrippa (A.D. 13), which is one of the grandest buildings of the ancient world. It is even now in a sufficiently good state of preservation for us to be able to judge of what it was. Its plan and the section of its dome exhibit the circular form of which the people of ancient Italy were so enamoured. Externally the effect is rather spoilt by the combination of the rectangular temple and the rotunda, but the interior is extremely beautiful, although it has been much spoilt by inappropriate alterations of a date later than the original building. The costly columns of yellow marble, with capitals and bases of white marble, and the marble slabs of the lower walls, however, still serve to give some idea of its pristine splendour.

We must also mention the theatre of Marcellus, much of which still remains in the present Orsini palace, and the ruins of the handsome tomb of Augustus,—the enclosure walls of which have alone been preserved,—as monuments of this age and that immediately succeeding it. After the death of the Emperor Augustus—whose boast it was that he had converted a brick into a marble city—the zeal for building seems to have cooled, and not to have been again revived for a considerable time. With the Flavii (A.D. 69) a second golden age of Roman architecture commenced.

In the foremost rank is the Flavian amphitheatre, known as the Colosseum, which was begun by Vespasian and finished by Titus. It was the largest structure of its kind, and is fairly well preserved. It covers about five acres of ground, and could contain 87,000 persons. It is 620 feet long by 513 broad. The exterior is about 160 feet in height, and consists of three orders of columns—Doric, Ionic, and



Fig. 27.—The Arch of Constantine.

Corinthian—with a story of Corinthian pilasters above them all. There are arches between the columns, forming open galleries throughout the building. Four tiers of seats inside correspond with the four outside stories. The building was covered in by a temporary roof or awning, called the *velarium*. The Triumphal Arch of Titus, at Rome (A.D. 70), is well preserved, and is remarkable for

beauty of detail, and for the fact that it commemorates the conquest of Jerusalem. The vast arch of Constantine (Fig. 27) owes much of its interest to its sculptures having been borrowed from a Trajan monument of earlier date. The tomb of Hadrian, which still exists under the name of the Mole of Hadrian, or the Castle of St. Angelo, surpasses all the sepulchral monuments of the time. Its basement was a square of about 340 feet, and 75 feet high, above which rose a round tower 235 feet in diameter and 140 feet in height, the whole being crowned by a dome, the central ornament of which was a quadriga. It was faced with Parian marble, and contained two sepulchral chambers, one above the other.

The basilica of Constantine, begun by Maxentius, belongs to the latest period of ancient art. Fragments of the broken roof are strewn like masses of rock upon the ground, but three barrel vaults, which have remained standing, still rise from the ruins, together with the apse subsequently built on to the side-aisle; and, with the Colosseum, they overlook the desolate scene so suggestive of fallen greatness, and form a striking feature of the landscape for miles round.

Of the various *fora* (open spaces where markets and courts of justice were held) the largest and most celebrated was the Forum Romanorum. It stretched from the foot of the Capitoline Hill to the temple of the Dioscuri, and was surrounded by temples and houses. The boundary on the east and north was the Via Sacra (Sacred Way); on the other sides were corridors and halls (for the bankers, money-changers, etc.), many of them of great beauty. The Forum Trajanum, erected by the architect Apollodorus, is remarkable for its great circumference, and for its simple



Fig. 28.—Trajan's Column.

dignity and beauty. In the centre was a statue of the emperor on a triumphal column,* covered with sculpture from the pedestal to the capital (Fig. 28).

Of all the monuments of departed greatness to be found in Rome, the remains of the *thermæ* (public baths) are the most remarkable for extent. They were not only fitted for bathing, but for gymnastic exercises, and as places of public resort. The Baths of Caracalla (A.D. 217) were gigantic halls, in which there were marble seats for sixteen hundred bathers; splendid columns and magnificent sculpture adorned this immense building: it was amid its ruins that the "Farnese Bull" and the "Farnese Hercules" were found in later years. The Baths of Diocletian (A.D. 303) were larger still, and had seats for two thousand four hundred bathers. The walls are still standing, and show the prodigious size of these grand public baths.

In each of these establishments, the central building, which is the type of almost all the greatest public halls that have been erected since, was a group of vast halls of varied shapes and magnificent size.

The monuments of Pompeii deserve a word of special notice, as in them we can trace the transition from Greek to Roman forms. In the triumphal arches, baths, city walls and gates, temples (Fig. 29) and palaces of Pompeii, we have a Rome in miniature. The private residences—the house of Sallust, for instance—show us that the people of this buried city enjoyed all the appliances of comfort and luxury known to the ancients.

* A cast is in the South Kensington Museum.

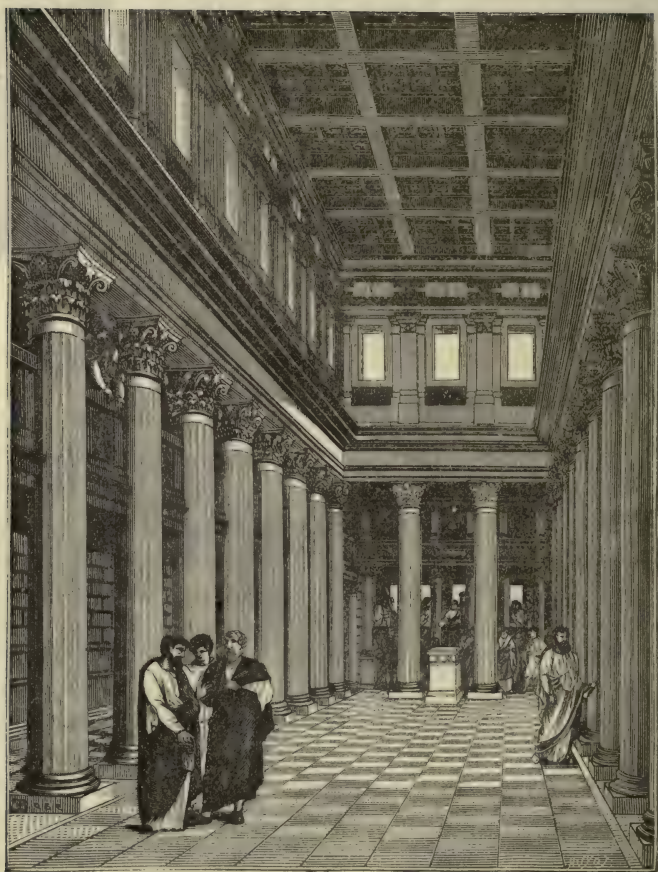


Fig. 29.—Interior of a Pompeian Basilica (*restored*).

X. EARLY CHRISTIAN ARCHITECTURE.

To find the first traces of Christian architecture we must turn to the *Catacombs*—the narrow, winding, gloomy network of passages, hollowed out of the soft and easily-worked rock in the vicinity of Rome, in which the early Christians met for worship and buried their dead. These Catacombs are also called *crypts*, or cemeteries, and consist of long, low galleries, much resembling mines. The graves are hollowed out of the sides of the galleries, and are so low and small as to look scarcely capable of holding a body. The entrance to the grave is built up with stones, on which are often inscribed the letters D.M. (Deo Maximo), or XP, the first two letters of the Greek name of Christ (*Χριστός*). For a saint, or a martyr, a larger tomb would be hollowed out, the walls of which were adorned with unpretending frescoes. Here and there the galleries expand into spacious and lofty vaulted chambers, containing several niches, the walls and ceilings being adorned with painting. These chambers were evidently intended for the service of the Church, and in some respects still resemble sacred Christian buildings. The Catacombs of the Via Appia, near Rome, are the most celebrated of any which have yet been discovered.

These crude and inartistic attempts at architecture date from the first century of our era. It was not until the time of Constantine that the persecuted and scattered Christians abandoned these gloomy refuges, and found themselves in a position to erect places of worship worthy of the creed they professed. Under Constantine the power of Paganism waned, and Christianity received recognition

from the state. Heathen temples were little suited for Christian worship, and we find that they were seldom employed for that purpose; but it was impossible to create a new form of building for the emergency, and the Roman basilicas of various kinds, which had been in use under the heathen empire, were found to be admirably adapted to the requirements of the Christian worship. The long quadrangular building, divided into three or five aisles by

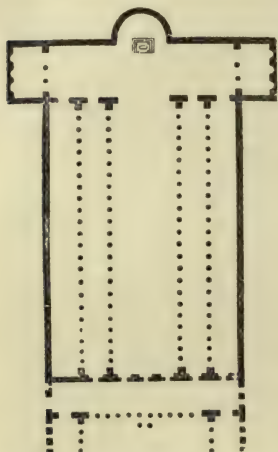


Fig. 30.—Ground-plan of the old Basilica of St. Peter's, Rome.

rows of pillars, accommodated the congregation, and the semi-circular apse—generally elevated, and railed off from the rest of the building—was exactly the right place for the altar. The bishop naturally took the seat formerly occupied by the prætor or quæstor, and the priests or presbyters those of the assessors. This, then, was the origin of the early Christian basilicas. This semicircle was sometimes separated from the remaining building

by a transverse passage running across the entrance to the apse, thus converting the form of the building into that of a large cross. These passages, which run at right-angles to the church, directly opposite to each other, cut it across, and were therefore called *transepts*. At the point where the arms or transepts intersect the body of the cross formed by the central aisle, the altar was placed, and above it rose a triumphal arch, often supported on two extremely massive pillars. The portion of the central aisle which runs west-

ward from this central point to the chief entrance is called the *nave* (from *navis*, a ship); and the portion which runs eastward is the choir. The columns of the aisles were joined together by means of arches, or by a horizontal architrave, and the central aisle or nave was higher and wider than the side-aisles.

In many cases, numbers of windows with semicircular arches were let into the walls of the nave above the columns, through which a flood of light was admitted to the body of the church. In the low walls running round the side-aisles windows were also sometimes introduced; but the *apsis* or choir was generally left unlighted, in a kind of mystic twilight, produced by the reflection of the light in the rest of the building on the glimmering gold mosaics with which it was adorned. There was a separate entrance to each aisle, and in large churches the nave had three entrances. An *atrium* or enclosed court-yard generally existed at the entrance to the basilica; it was usually surrounded by columns, and formed an essential feature of most early churches. The earliest Christian basilicas are also most beautiful, as the costly materials of the ruins of fine antique buildings were employed in their construction.

The church of St. Paul at Rome (Fig. 31), destroyed by fire in 1822, was one of the finest and most interesting of the basilicas of that city. It was built by Theodosius and Honorius, about 386. Unfortunately it has been restored in modern style, and little remains of its original beauty.

The old basilica of St. Peter, replaced in the fifteenth century by the great temple bearing the same name, was erected in the reign of Constantine, and was a magnificent structure, with a noble *atrium* or entrance-court, and a

nave eighty feet across, but with a very small apsis or choir. The two small basilicas of Santa Agnese and San Lorenzo, at the gates of Rome, were erected in the end of the sixth and the beginning of the seventh centuries, and remain, comparatively speaking, little altered. They have their side-aisles in two stories.



Fig. 31.—Interior of the Basilica of St. Paul, Rome.

The church of St. Apollinare in Classe, at the old port of Ravenna, about three miles from the city, is a fine basilica of the first class, erected between 538 and 549. The internal details are extremely beautiful, but the outside is painfully plain and unembellished, as is the

case with almost all buildings erected by the early Christians.

According to German chronicles, most of the buildings erected by the Germanic races at this period (sixth century) followed the plan of the Roman basilica.

The complete plan of a church and monastery intended to be erected at St. Gall has been preserved. The name of the author is unknown, but he is supposed to have been an architect at the court of Louis the Pious (Ludwig der Fromme). However that may be, the plan evidently belongs to the early part of the ninth century, and was sent to Abbot Gospertus when he was rebuilding the monastery of St. Gall. It is interesting and valuable, as proving that many additions supposed to be the invention of later ages were known to architects as early as the ninth century. Two apses, a crypt, a sacristy, a library, etc., are included in the principal group of buildings.

The church of the Nativity, at Bethlehem, is one of the very few early Christian basilicas remaining in the East. Its chief peculiarity consists in its having three apses, which add much to the beauty and dignity of the inside of the building.

Of the various basilicas we have described above, some of the more modern have vaulted roofs, but the earlier have all flat ceilings over the central enclosure.

XI.—BYZANTINE ARCHITECTURE.

THE Byzantine style of architecture is that adopted by the Slavonic races of Europe, as distinct from the Teutonic, and was generally employed in all those countries where the Greek form of Christianity was professed. Simultaneously with the transformation in the West of the Roman basilicas into places of Christian worship, a new style began to develop itself in the East, likewise founded on Roman models. Constantinople or Byzantium was to Eastern Europe what Rome was to Western. It was in Byzantium that ancient art was saved from total oblivion, in the dark period of the middle ages. There was preserved the remembrance of the ideal forms of antique beauty, together with the technical knowledge necessary for their embodiment anew. Byzantine architecture was not, like the Roman, a mere combination of antique styles without individuality or originality: by its artistic recognition of all that distinguished Christianity from paganism, and by its bold and original development of those principles of plan, construction and decoration which it adopted, it gained for itself a position as an original school of art.

The chief peculiarity, or rather the fundamental principle, of the construction of Byzantine churches is the employment of the cupola or dome covering in the central part of the church, and the substitution of an almost square plan for the long aisles of the Roman churches. Instead of the rows of columns of the basilicas, strong and lofty piers connected by arches supported the cupola. To the central space, covered by the cupola, were joined half-domes of less magnitude. Small columns were only used for supporting galleries and, so to speak, railing off the central portion of

the building from the surrounding parts. The apse, or choir, containing the altar was an invariable feature of Byzantine churches; and, in common with the early basilicas, they displayed the *narthex*, divided off from the rest of the building, to which catechumens and penitents were admitted. Every portion of the building was richly decorated: the pillars were of marbles of various colours, which were also used to line the lower parts of the walls,

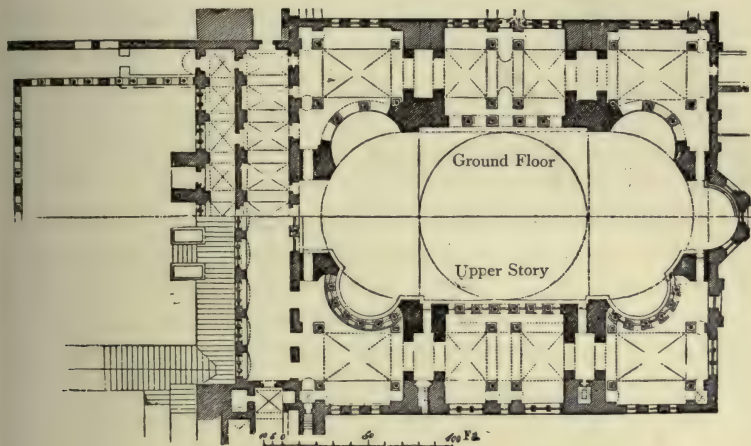


Fig. 32.—Ground-plan of St. Sophia, at Constantinople.

and the domes and subsidiary domes and pendentives were covered with mosaics of great beauty. The bases and capitals of the columns, the cornices, the friezes, and the railings of the galleries were all of marble and ornamented with great profusion.

The church of St. Vitale at Ravenna, built at the time of the supremacy of the Eastern Goths, is a fine specimen

of Byzantine architecture. But the best example of any is the church of St. Sophia, which is now the great mosque of Constantinople (Fig. 32). It was commenced by Justinian in 532, and completed in 537, but was much injured by an earthquake twenty years later. It is of no great beauty externally, but its internal arrangements are of a surpassing grandeur. The narthex consists of two fine halls, one over the other, and the church itself is almost a square, being 229 ft. north and south by 243 ft. from east to west, surmounted in the centre by a vast dome, 107 ft. in diameter, and rising to a height of 182 ft. from the floor of the church. East and west of this are two semi-domes of the same diameter, which are cut into by three smaller half-domes, supported on two tiers of columns. On the lower range of these columns stands a gallery, running all round the church except at the apse. North and south the galleries are surmounted by a wall instead of the semi-domes, and these walls are pierced with twelve small windows. The double narthex, galleries, and apse are lighted by two rows of windows, which extend all round the church. The central nave is lighted by one great western window and a number of smaller openings pierced in all the domes just above the springing.

Another church at Constantinople, in which later Byzantine architecture can be studied in its completeness, is that called Theotocos (Mother of God). It was probably erected about the end of the tenth or beginning of the eleventh century.

In other parts of the ancient Greek empire many examples of Byzantine architecture still exist. At Salonica there are the remains of many churches. In Athens there is a small cathedral decorated internally with mural paint-



Fig. 33.—Saint Mark's, Venice. Begun A.D. 977.
Part of the front.

ings, and externally with sculpture; and at Misitra (the ancient Sparta) the church of the Virgin is still preserved.

How widely Byzantine influence was felt in Western Europe is proved by the existence of such buildings as the magnificent cathedral of St. Mark at Venice (Fig. 33), begun A.D. 977, which still exists in much of its original grandeur, and the cathedral of Aix-la-Chapelle, both of which are of a purely Byzantine type. Saint Mark's has five equal-sized domes arranged in the form of a cross; and at the great front five large porches, which are supported by hundreds of marble columns. Over the middle porch stand the four celebrated horses which once adorned the arch of Trajan at Rome. The Emperor Constantine took them to Constantinople, whence they were brought to Venice by Doge Dandolo in 1204. The interior of St. Mark's is covered with a profusion of glittering mosaics, which render it one of the most remarkable buildings in the world.

The cathedral of Aix-la-Chapelle, supposed to have been built by Charlemagne between A.D. 796 and 804, is one of the oldest and finest of the circular buildings of Northern Europe.

XII.—ROMANESQUE ARCHITECTURE.

ALTHOUGH we have turned aside for a time to notice the Byzantine style, which developed itself in the East, the present chapter must be looked upon as a continuation of that on Early Christian Architecture.

The form assumed by Christian architecture in the Western Empire, after it freed itself from pagan influence, was that known as the Romanesque, or debased Roman. This was to be met with in almost, if not quite, every country of Europe, and may be considered as a transition style leading up to the great Gothic development of Christian architecture, which we shall shortly reach. In this respect Western art differed from Byzantine, which has perpetuated the same forms almost to our own day without passing into any new phase.

To render the basilica more suitable for Christian worship, when the early republican form of religion was replaced by the division of the priests and laity into totally distinct classes, the apse was first appropriated to the use of the clergy, and then the whole dais, or raised part in front of the apse, on which the altar stood, was separated for them by railings called *cancelli*,—hence the modern term *chancel*. A further change was the introduction of a choir or enclosed space, attached to the presbytery or apse, outside which the congregation assembled to hear the gospel and epistle read from a kind of pulpit called an *ambo*. Another feature early introduced was the burying of the body of the saint to whom the building was

dedicated in the basilica itself, in a crypt or vaulted sanctuary constructed to receive it beneath the choir.

To make room for the whole congregation, the nave and side-aisles were lengthened, and the *atrium* or court-yard in front of the principal entrance was converted into a simple porch (Fig. 34). The principal western entrance was generally flanked by two towers, which subsequently became an almost invariable feature of northern buildings. The flat roof was replaced by the vault—generally the groined vault, more rarely, as in France, by the tunnel-

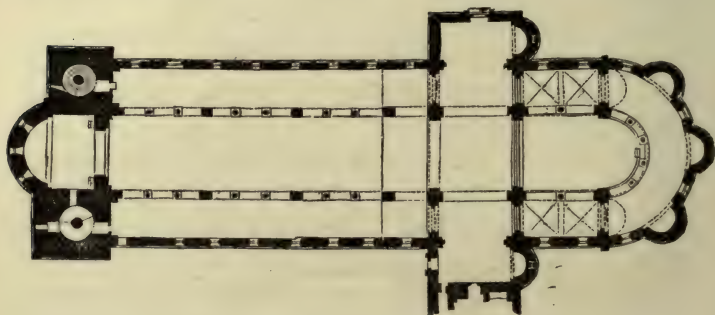


Fig. 34.—Ground-plan of a Romanesque Basilica.
St. Godehard at Hildesheim.

vault or a series of cupolas. The plainness of the walls, above the pillars of the nave, was relieved by the introduction of a cornice, above which were rows of windows usually of a smaller size than those of the early Christian basilicas. Windows of a similar description, but even smaller, were introduced in the walls running round the side-aisles and in the apses. The semicircular arch, usually without mouldings, was always employed. Circular or wheel windows were widely adopted, being introduced

above the principal entrance, as well as in the building itself. Piers and columns were used for a great variety of purposes, and were of very varied forms. The antique orders were replaced by columns with basket capitals (Fig. 35), or capitals representing flowers of different kinds. Later, every variety of form was introduced into capitals: flowers, leaves, human heads, and those of animals being treated with the greatest boldness and freedom.

The arcaded cornice to the walls of the nave was a

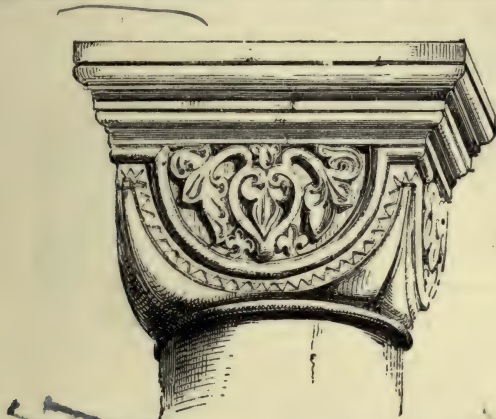


Fig. 35.—Basket Capital. From the Cathedral of Gurk.

characteristic feature of many Romanesque buildings; but perhaps the profuse ornamentation of the west fronts is what principally marks the cathedrals of this early age. The chief entrance was the part most sumptuously decorated; but every portion of the front was often richly carved with devices of marvellous variety. Flowers and leaves alternate with scroll-work and tracery; human figures with grotesque animal forms—some of deep

symbolic meaning, others the mere creations of the architect's fancy.

The period included between 1175 and 1220 is known as the Transition Period. In it Romanesque architecture reached its fullest development; many churches of great beauty were erected, retaining all the peculiarities of the true Romanesque style,—imbued, however, with a slight Gothic feeling, premonitory of the coming change. The restless spirit of the age, ever longing for and reaching after change, was reflected in its architecture, in the constant adoption of new forms and new combinations of

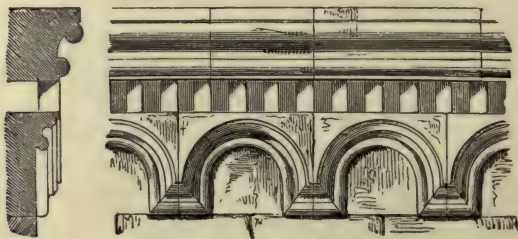


Fig. 36.—Romanesque Arcaded Cornice. From a Church at Vienna.

familiar details. The transitional style was the result of the ever-increasing demand for finer and more costly places of worship. The Crusades unlocked to the people of the West the treasures of Eastern art; and Eastern forms were widely adopted by the Western nations, alike in architecture, sculpture, and painting. Something of the grand severity and purity of form of earlier works was lost, never to be regained. Pointed and foiled arches replaced the circular Roman arch; the shafts of the columns were more richly clustered, the capitals more elegantly carved. But in nothing was the change so marked as in the door-

ways, which were more richly carved and more profusely adorned with sculptures than ever (Fig. 37). The large circular wheel or rose window was also more generally introduced, especially in France, where the narrow lancet windows, so general in England, were never adopted.



Fig. 37.—Gateway of the Church of St. Ják, Hungary. (Transition Period.)

This circular window was a very great ornament as long as it retained its simple form, like that in the west front of the cathedral of Chartres.

Saxony is especially rich in Romanesque basilicas of the

earlier period, with flat ceilings, such as the Schlosskirche (Church of the Castle) at Quedlinburg. But we meet with them also in other provinces of Germany; such was the convent church at Paulinzelle, now a fine ruin in the Thuringian forest.

The cathedral of Hildesheim, built at the beginning of the eleventh century, is of a later date, when the style was more fully developed. It has bronze gates, 16 ft. high, adorned with very fine bas-reliefs. The convent church at Limburg on the Haardt (1035) is one of the largest of the German basilicas. It is now in ruins, but it is easy to see what it was before its decay. It has a square choir instead of the usual semicircular apse. The cathedral of Trèves (Trier) may be considered a typical mediæval church. The original building was erected by the empress Helena, and consisted of a circular baptistery and a rectangular basilica, but the former was taken down in the thirteenth century to make way for the present church of St. Mary. The basilica was strengthened and completed as a place of Christian worship by Archbishop Poppo in the beginning of the eleventh century. He converted the original Roman columns into piers,* by casing them in masonry, covered in the atrium, and added an apse at the western entrance. In the twelfth century Bishop Hillin took up Archbishop Poppo's unfinished task, and commenced rebuilding the choir, or eastern apse, which was completed by Bishop John at the beginning of the thirteenth century. These two apses—one built when the Romanesque style was in its infancy, the other when

* The difference between a column and a pier is that the former is always round, and the latter may be of almost any shape.

it had reached its culminating point—are admirable illustrations of its development.

Three great German buildings of this epoch, in which we see the flat roof superseded by the vault, are the cathedrals of Mainz, Worms, and Spires. The first was begun in the tenth, and finished in the eleventh century. Little of the original building remains except the eastern apse, with its two round towers. The second—that of Worms—was begun in 996, and finished in 1015, but part of it fell down in 1018, and as it is known to have been subsequently reconsecrated (1110), it is supposed that it was entirely rebuilt. The eastern end is all that remains of the building consecrated in 1110. Its chief peculiarity is that the apse is circular inside and square out. The third cathedral—that of Spires—is the largest and finest of the three great rivals. It is a solid, massive building, of a simple grandeur unknown to later times. It has a *narthex*, or porch—a feature seldom met with in Germany; the nave is 45 feet wide between the piers, and 105 feet high to the centre of the dome. The outside is remarkable for its simple beauty; it has no ornament but the small windows, and an arcade running under the roofs; but its massive square towers and rounded dome harmonise admirably together, and present an imposing appearance, rising as they do far above the groups of insignificant houses which form the town.

The church of Swartz Rheindorf (Fig. 38), opposite Bonn, on the Rhine,—erected by an Archbishop of Cologne in 1151,—is an excellent example of the style of church building of this time.

The church of Limburg, on the Lahn, belongs to the early part of the thirteenth century, and that at

Gelnhausen is supposed to have been commenced somewhat later. They are fine specimens of the transition style; as are also the cathedrals of Naumberg and Bamberg, the latter of which is very handsome. St. Stephen's at Vienna, with its beautiful spire, marking the transition from the square tower to the tapering pinnacle, is one of the largest of German churches of the pointed style.

In North Germany, where it was difficult to obtain stone, buildings similar to those mentioned above were constructed of brick. The Romanesque style was adopted in the early part of the twelfth century—the flat roofs and columns of the basilicas being quickly superseded by piers and vaults.

The Romanesque buildings of Italy of the eleventh and twelfth centuries differ greatly from those of Germany. In many of them we see a combination of the early Christian basilica with a simple system of vaulting. One of the best specimens is the basilica of San Miniato, near Florence, begun in 1013. It has three aisles, but no transepts, and is divided into three longitudinal portions by clustered piers,* supporting two large arches, which span the nave and aisles. These arches may be looked upon as a crude effort at vaulting the central portion of the church, and the clustered piers show the working of the influence to which later on the Gothic system of arches receding behind one another was due.

The cathedral of Pisa, commenced fifty years after the church of San Miniato, is considered as typical of the Italian transitional Romanesque style. It has more Gothic

* A clustered pier is one in which several small columns are joined together, each with a base, shaft, and capital.



Fig. 38.—Church of Swartz Rheindorf on the Rhine, A.D. 1151.

peculiarities than the earlier building ; the form of the cross is fully developed by the extension of the transepts on either side of the choir, but it has the flat wooden roof of an early basilica. The church of San Michele at Lucca is of the same style as the cathedral of Pisa ; it is remarkable for the profusion of columns and arches characteristic of the later Romanesque style.

Lombard architecture early freed itself from Roman influence, and in the buildings of the eleventh century we can trace the growth of its peculiar style. The church of San' Antonio at Piacenza was built in the early part of the eleventh century ; the plan is Romanesque, but even that differs considerably from the ordinary type, the transepts being at the west end, and the tower, which rises from the point where the nave and transepts meet, is supported on eight pillars and four piers. The whole building is roofed with intersecting vaults, and outside we see the buttresses which afterwards became so important a feature of Gothic architecture.

In the cathedral of Novara a further development of the Lombard style is noticeable. It too belongs to the early part of the eleventh century, and retains the atrium, the baptistery and the basilica. One chief characteristic of this and other buildings of the age was the introduction of open arcades immediately under the eaves of the roofs, through which light and air were admitted. The church of San Michele of Pavia is one of the most perfect of Italian buildings of this age. In it we see the style almost developed into the true Gothic—the only subsequent inventions being the pointed arch and window-tracery. The cathedral of Modena is another example of this style. In the *Cappella Palatina* in the palace at Palermo we have



Fig. 39.—St. Stephen's, Caen (Abbaye aux Hommes).

a specimen of the mixed Romanesque and Moorish styles, remarkable for exuberance of colour and richness of detail.

It would be impossible even to name the numerous churches of France belonging to this period (eleventh and twelfth centuries). One of the most interesting is that of Maguellonne, which has a remarkable doorway, in which the Classical, Moorish and Gothic styles are combined. A typical example of French Romanesque architecture is the church of St. Saturnin or St. Sernin at Toulouse. It has a nave and side-aisles, with an arcade above the latter. The choir, however, is of a form essentially French: instead of the simple semicircular apse of the Roman basilica, which was universally adopted in Germany and Lombardy, the French invented a *chevet*, which is an apse round which are clustered a group of chapels in place of a simple aisle. Canterbury and Westminster may be cited as English specimens of the *chevet*.

Normandy is rich in churches of this age. One of the finest is St. Stephen's at Caen (Fig. 39), erected by William the Conqueror, in 1066, to celebrate his conquest of England. It is now 364 feet long, the original apse having been converted into a *chevet* a century later. The western entrance is flanked by two towers, which subsequently became a distinctive and almost invariable feature of French churches.

Little is known of the history of mediæval architecture in Spain. A peculiarity of the Spanish churches consists in the fact that the building is often entered from the transepts instead of from the western end opposite to the choir, and the apse is not large enough to contain more

than the high altar, with a screen on each side, the stalls of the clergy and choir being on the west of the point of intersection of the nave and transepts. The cathedral of Santiago, although modernised, belongs to the twelfth century, and retains the massiveness characteristic of that

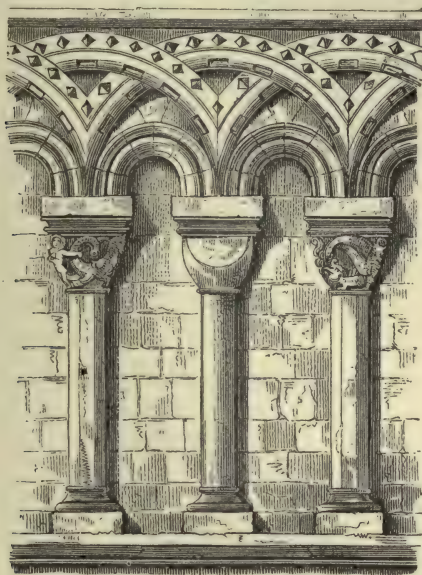


Fig. 40.—Romanesque Arches.

age. The cathedrals of Tarragona and Barcelona show Moorish influence rather than Gothic, and the cathedral and Madeleine church of Zamorra are of a similar class—round arches being mixed with Saracenic forms.

The English buildings belonging to this age will be noticed in the chapter on English architecture.

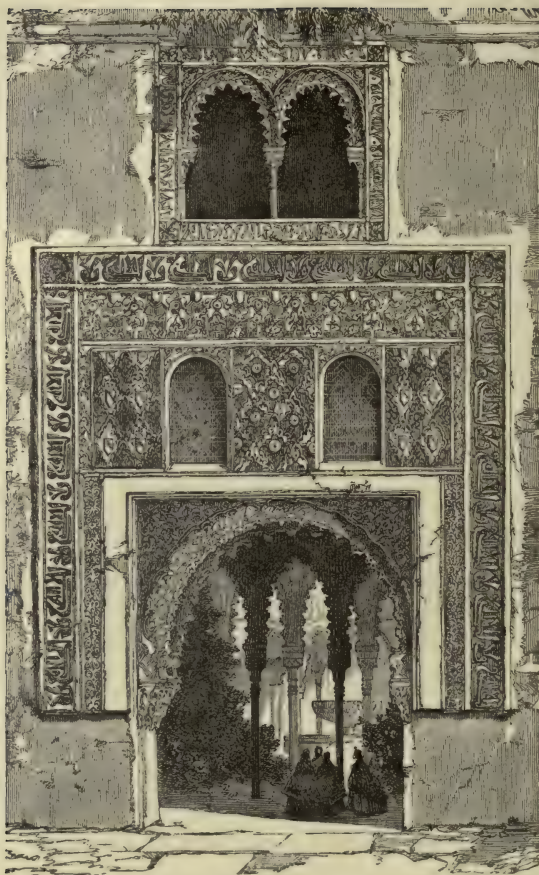


Fig. 40a.—A Doorway in the Alhambra (A.D. 1248).

XIII.—MOORISH ARCHITECTURE.

To avoid confusion of dates, we will here insert a brief notice of Moorish or Saracenic architecture, before continuing our review of the Christian styles which subsequently developed themselves.

Almost every new style of architecture is the result of the requirements of a new religion, and the Mohammedan mosques are a striking instance of this fact. The followers of the Prophet found Christian places of worship well suited to their own rites, and the earliest mosques were built by Christian architects from Constantinople, and much resembled Byzantine buildings. Gradually, however, the new style of decoration known as *Arabesque* was introduced, in which all representation of animals was eschewed, but a profuse and brilliant decorative effect was obtained, vegetable forms, geometrical figures and letters being interwoven into an endless diversity of patterns (Fig. 41). To Moorish architects we possibly owe the pointed arch itself, as well as the various forms of the foiled arches which have been so widely adopted in Christian buildings. They also originated the horse-shoe arch, which remains the most distinctive and original feature of Mohammedan architecture, and has very rarely been imitated.

The internal arrangements of a mosque are not unlike those of a Christian church. The mosque almost invariably consists of porticoes surrounding an open square, in the centre of which is a tank or fountain for ablutions; sometimes, however, the central portion is circular, as in Byzantine buildings. In the south-east of the mosque is a pulpit, and in the direction in which Mecca lies is a

sacred niche (*Mihrab*), towards which the faithful are bound to look when in prayer. Opposite the pulpit there is generally a desk for the Koran, on a platform surrounded by a parapet. The simplicity of the original mosques was gradually replaced by an infinite variety of arcaded courts, gateways, domes, and minarets, and frequently by the

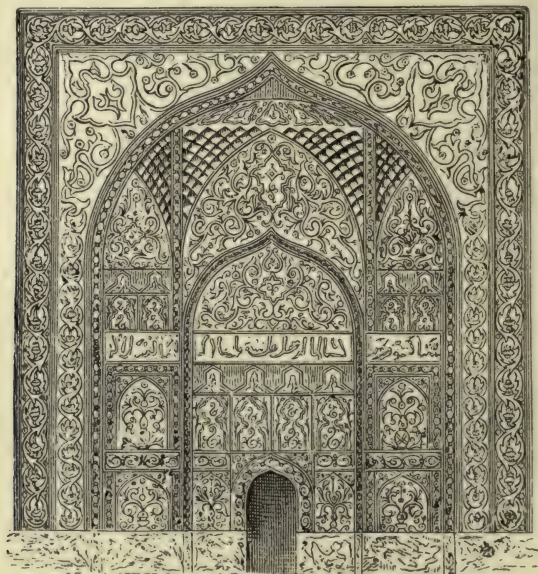


Fig. 41.—Arabian Gateway at Iconium,

addition of a tomb sacred to some person of renown, the dome being in most cases the leading feature, although occasionally the wooden ceiling of the early Christian basilicas was adopted in its place. The Moors, however, introduced a ceiling, known as the *stalactite*, which is almost as distinctive a feature of their architecture as the

horse-shoe arch. The minarets alluded to above are tall turrets divided into several stories, from which the *Muëddin* (Muezzin) calls the faithful to prayer, and nothing can exceed the elegance of design displayed by many of them.

The outsides of many mosques are entirely without ornamentation, and this peculiarity renders the richness of the internal decoration the more striking. The flat surfaces of the walls are everywhere covered as with a carpet with many-coloured patterns, recalling the textile fabrics of the East.

In the early monuments of Saracenic architecture which have been preserved in Arabia, Palestine, and Syria we see the crude beginnings of a style struggling into life. Such are the Kaabah at Mecca, the famous mosque of Omar at Jerusalem, and that of Caliph Walid at Damascus.

It was in Egypt that Arabian art first acquired a distinctive character and a settled style. Side by side with the mighty monuments of the ancient Egyptians rise many handsome mosques.

In Spain, Saracenic art may be said to have attained to its greatest beauty. The Moors obtained a footing in that country in 711, and their subsequent intercourse with the knights of western Christendom exercised a great influence on all their arts, especially on their architecture,—although it always retained the exuberance of colouring and richness of decoration characteristic of their buildings in every country.

The celebrated mosque of Cordova, commenced by Caliph Abd el Rahman in 786, and completed by his son, was the first and most important building erected by the Moors after their conquest of Spain. It was enlarged and ornamented by successive rulers, and is therefore

interesting as containing specimens of the different styles adopted in Spain from the first arrival of the Moors until Moorish architecture reached its fullest development in the Alhambra.

After he was driven from Seville (1248), Mahomed ben Alhamar commenced building the citadel of the Alhambra,



Fig. 41a.—Moorish Pavilion near Granada.

upon a rocky height overlooking the city of Granada. The other buildings connected with this citadel appear to have been added gradually, and not to have been completed until the end of the fourteenth century. The portions of the original Alhambra, which are still standing,

are ranged round two long courts—one called the “Court of the Fishpond,” the other the “Court of the Lions.” They consist of porticoes, pillared halls (Fig. 40*a*), arcaded chambers, exquisitely paved with mosaics, etc. They may be studied in miniature in the “Alhambra Court” at the Crystal Palace. No building of any importance was erected by the Moors, after the Alhambra, before their final expulsion from Spain in 1492.

At the very time when the power of the kings of Granada was rapidly declining, a new province was being added to those already occupied by the followers of the Prophet, by the conquest of Constantinople by the Turks (1453). The new rulers of the Eastern Empire effected a great change in the architecture of the subjugated country, and introduced a style of mosque which differed not only from the sacred buildings of the East, of the time of which we are treating, but also from anything previously produced by the Mohammedans. They took Santa Sophia for their model, and all their buildings are reproductions more or less perfect of that great work of Justinian. The mosque of Soliman II., at Adrianople, is an exact copy of Santa Sophia in plan and form, but differs from it in detail. It was completed in 1556. The finest mosque built by the Turks at Constantinople is that of Soliman the Magnificent (1530—1555).

XIV.—GOTHIC ARCHITECTURE.

GOTHIC architecture is sometimes termed Pointed architecture — from the almost invariable occurrence of the pointed arch in buildings—and sometimes, but less accurately, Christian architecture. Gothic was the style adopted in Europe from the middle of the twelfth century to the classical revival of the fifteenth and sixteenth centuries. The round-arched Gothic style is a term applied by many writers to the transitional style between Romanesque and Pointed.

The word Gothic was first used in derision by the artists of the Renaissance, to characterise this art as quaint and antiquated. But this, the original meaning of the word, is now quite lost, and the term has come to be generally accepted, in the way we have described.

The chief peculiarities of a Gothic building are the disuse of horizontal cornices and of such gables as have a very moderate slope; and the introduction of vertical or very sharply-pointed features, such as gables, spires, buttresses, high-pitched roofs (often open and made ornamental), pointed arches, and pointed instead of waggon-headed vaults; the substitution of mouldings cut into the stone for projecting mouldings; and the use of window tracery. In late work we meet with piers formed of clustered pillars in the nave arcades, and with flying buttresses. It is, of course, not to be expected that all these peculiarities will occur in every building, or that they are all equally to be met with in every development of the style; but they are all characteristic of it. They were all the result of structural necessities, and have a meaning and purpose of their own.

We have already described the Roman basilicas and the early Christian churches built on their models; we have, therefore, only to explain the origin of the distinctive



Fig. 42.—Interior of a Gothic Cathedral. Beauvais.

features of Gothic buildings, which were all developed out of existing styles.

The early semicircular or barrel vaults were found to require extremely massive walls to resist their thrust; and the first modification was the introduction of transverse arches, thrown across here and there beneath the barrel vaults, to concentrate the chief thrust on certain points, opposite to which buttresses were placed. In the side-aisles, the spaces to be covered being small, the Roman

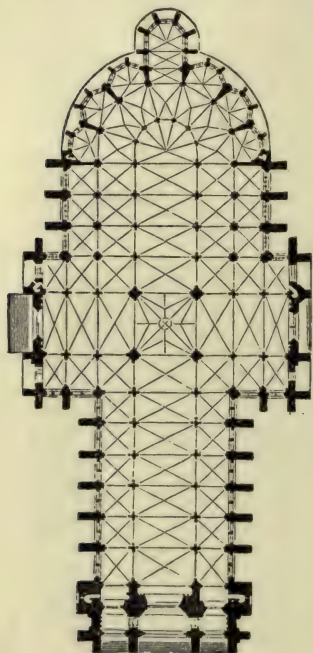


Fig. 43.—Plan of a Gothic Cathedral. Amiens.

intersecting vaults were used; but as barrel vaults were necessarily dark and gloomy, it became desirable to introduce lofty windows to light the vaulting, especially of the nave. This could only be provided for by the introduction of cross-vaults, piercing the principal one. It was in struggling with the difficulties which attended the use of such cross-vaults on a large scale that the pointed arch was first introduced. Pointed arches are capable of being applied to vaulting bays of any size or shape, as they can be made of equal height whatever their span. The *groins* (*i. e.* intersecting lines of the vaults) were strengthened

with *ribs*, and these ribs and their mouldings became more and more numerous, as the Gothic style developed itself, until the whole vault was covered with them, finally pro-

ducing in England the beautiful *fan-tracery*, with which we are familiar in King's College Chapel, Cambridge, Henry the Seventh's Chapel, Westminster, etc.; and in France and Germany in many other forms of complicated elaboration.

The general vertical tendency of Gothic work—the steep roofs, the buttresses, vertical *breaks* (*i. e.* projections of any part within or beyond the general face of the work), etc.—are largely traceable to the desire to obtain effects of shadow from a low sun. The horizontal cornices of classic architecture lose most of their natural effect in countries where the sun for much of the year is low in the heavens, and light is diffused and comparatively faint. In the Gothic buildings of the south of Europe (Spain and Italy) this vertical tendency was less completely developed.

Window tracery—a peculiarity of Gothic architecture which has no parallel in any other western style—was developed gradually from a desire to group several windows together under one arch; and a complete series of forms can readily be made out, beginning with two *lancet* lights (long narrow windows, with the head shaped like the point of a lancet) and the enclosing arch, leading up to such elaborate compositions as the great windows in the *flamboyant* buildings of France.

The external *buttresses* were props or piers added outside the building, opposite to the point of pressure of the groins, to strengthen the walls; and sometimes a further support was added in the shape of an arch thrown across between the wall and the upper part of the buttress, so as to help support the nave roof. This was called a *flying buttress*.

The clustered piers were a device for carrying the leading ribs of a groined roof, or the leading lines of a moulded

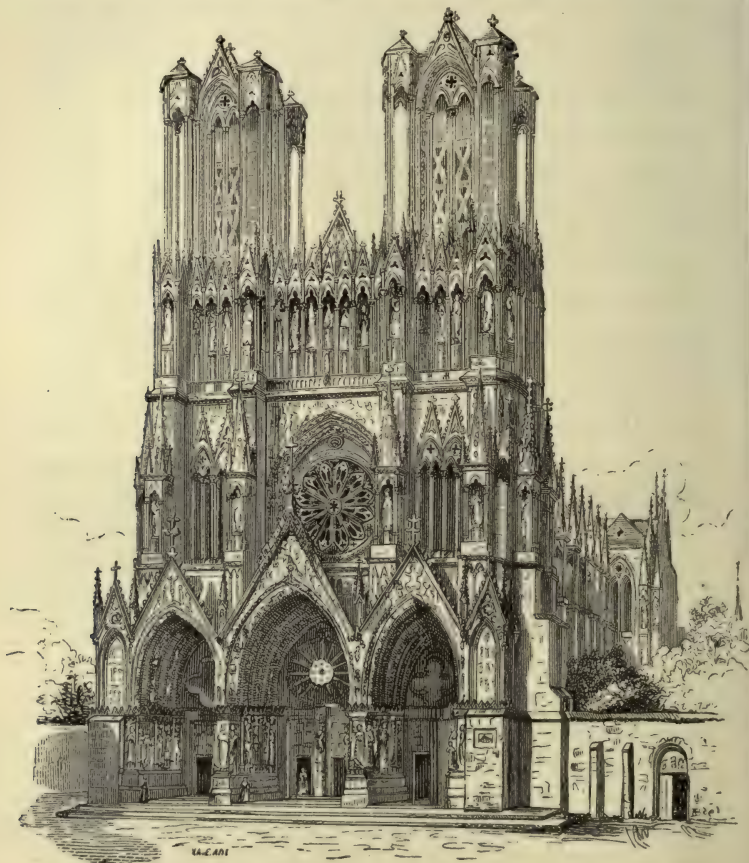


Fig. 44.—West Front of Rheims Cathedral.

arch, down to the ground. They are piers subdivided into different shafts, each with a *cap* (*i. e.* capital) of its own,

bearing a separate portion of the vaulting or arcading. They were of less value structurally than optically.

Gothic buildings are developed in a series as regular as Gothic tracery—commencing with the bold and simple structures of the transitional Romanesque, and going up to the utmost complexity. It would carry us beyond the limits of a hand-book to enter upon an analysis of mouldings and tracery; but those who wish to study Gothic architecture scientifically must make themselves thoroughly acquainted with both ere they can be said to have mastered the subject. The character of the decorative sculpture is also thoroughly typical of the style, and varied with every changing phase which it went through: it should consequently receive the student's attention.

In Gothic, as in Romanesque buildings, the vaults of the nave were carried high enough above the side-aisles to admit windows under the roof to light the nave; and these windows in Gothic churches form what is called the *clerestory* (i. e. *clear storey*). The gallery, or open arcade, which occurs in large churches below the clerestory windows and above the great arches that separate the nave, or central avenue, from the aisles, or side avenues, is called the *triforium*.

Nothing can exceed the beauty of the general view of a Gothic cathedral, with its endless variety of intersecting lines of arches, meeting overhead, its grouped shafts and delicate ribs, its long perspective of aisles, and its rows of stained-glass windows, from which is poured a flood of light, tinting the stone-work with every variety of hue.

The outside of a Gothic cathedral is as remarkable as the interior for boldness of design and easy grace of ornament. The projecting buttresses, often crowned by acutely

pointed pinnacles, the slender spires tapering heavenwards, produce an indescribable effect of lightness and complexity. They are, so to speak, the *staccato* notes of that "frozen music" to which a great German writer (Schlegel) has likened architecture.

In mediæval times symbolism entered largely into all the arts; and Gothic cathedrals owe much of their strange unearthly beauty to the weird, fantastic sculptures with which every part—even the crypt, but especially the west fronts, the portals, and the *sacrarium*, or sanctuary containing the high altar—was decorated.

The full development of this love of mystic ornament led to the church becoming, so to speak, a universe in miniature. Everywhere we see hovering angels or mystic emblems of Christian virtues; trailing vines and lions, symbols of faith; roses and pelicans, of Divine love and mercy; ivy and dogs, of truth; lambs, of submission, etc., etc.; whilst the walls and altars glow with sacred pictures, and the holy shrines, containing the relics of the saints, sparkle with jewels.

The round-arched, or transitional Gothic style, originated in Italy and the south of France, where it lingered long, and developed itself naturally from the Romanesque, introduced by the Lombards and other Italians. The pointed Gothic, with which we have principally to deal, was worked out first in Northern France; and the earliest example of its full development was the cathedral of St. Denis, near Paris, founded in 1144. The cathedral of Notre Dame, in Paris, is a somewhat later building; and almost simultaneously with it began the fine cathedrals of Chartres, Beauvais (Fig. 42), Rheims (Fig. 44), Bourges, etc. It was not until a century later (1220) that the Germans adopted

the pointed arch, and even then it had to struggle long with the semicircular before it finally triumphed. The Gothic style may be said to have passed through three periods: the earlier severe style, of the thirteenth century; the middle or perfected Gothic, in the fourteenth century; and the decadence, in the fifteenth century; these dates being, however, only approximate, as the rate of progress varied in different countries.

In France, the cradle of the pointed Gothic style, the typical buildings are the cathedrals of Paris, Chartres, Rheims, and Amiens. That of Paris is the oldest, and was built before the full development of the style; that of Chartres, of somewhat later date, marks a step in advance; that of Rheims (Fig. 44), completed in 1241, greatly surpasses either of its predecessors; and that of Amiens (Fig. 43), completed in 1272—the model in rivalry with which Cologne cathedral was built—is equal to that of Rheims, if it does not excel it. The cathedral of Beauvais much resembles that of Amiens, but is incomplete. It was commenced five years later, and consecrated in 1272. The church of St. Maclou, at Rouen (1432—1500), is a specimen of the later French style, called *flamboyant*, as is also the Palace of Justice in the same town.

In the Netherlands the chief Gothic buildings are the great halls of the towns. The cloth hall at Ypres is one of the earliest and handsomest; the town hall at Bruges (commenced 1377) is a small and elegant building; that of Brussels (1401—1435) is famous for its open-work spire; that of Louvain (1448—1463) is elaborately decorated; that of Ghent (1481) marks the commencement of the decadence, when beauty of design was replaced by extravagance of ornament; and the Exchange of Antwerp (1515),

in spite of the fineness of some of the internal details, is a specimen of the debased Gothic, when the true characteristics of the style were forgotten.

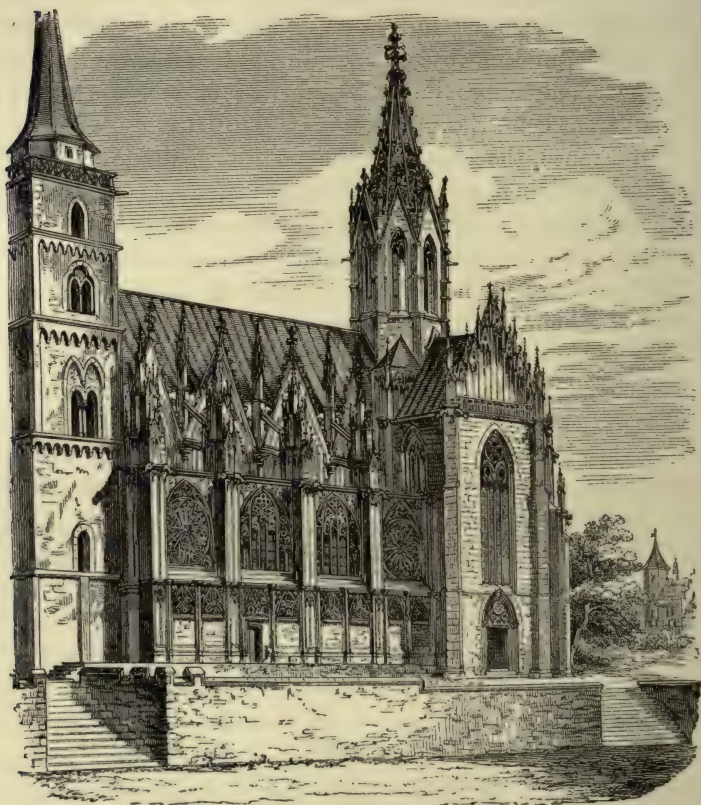


Fig. 45.—The Church of St. Catherine at Oppenheim.

The following cathedrals of Germany are of the pointed Gothic style, and are monuments of the time when the German nation was united in “one faith, one hope, one

baptism" :—The cathedral of Magdeburg, 1208—1363; the minster of Freiburg, in the Breisgau, thirteenth century; the church of St. Elizabeth, at Marburg, 1235—1283; the *Liebfrauen-Kirche*, at Treves, 1227—1244; the handsome church at Oppenheim (Fig. 45); the cathedral of Strasburg, the eastern part of which belongs to a basilica of the eleventh century, the present nave having been commenced in the early part of the thirteenth century. The west front of this great cathedral, which is second in importance to that of Cologne alone, was begun by the celebrated Erwin of Steinbach, and proceeded with by his sons on his death (1318).

The cathedral of Cologne, the finest of all German buildings in the pointed Gothic style, was, until lately, supposed to be the building begun by Conrad de Hochsteden in 1248; but it is now ascertained that he only rebuilt the old cathedral of the ninth century. Nothing is known of the architect of the present edifice, which was commenced about 1275, and consecrated in 1322. The nave and spires have, after many years of work, now been finished according to the original design.

St. Stephen's, of Vienna, belongs to the 14th century, as does also the Maria Kirche, at Lubeck. Many fine civic buildings in the pointed Gothic style were also erected in different parts of Germany: such are the Rathhaus (town hall) at Brunswick, and that at Munster; the Junkers' hof (merchants' court), at Dantzic, etc.

In Italy the characteristics of Gothic architecture were, as has already been hinted, largely influenced by the climate. The use of marble as the chief building material, and a strong infusion of what may be called classical taste, also contributed to mould the peculiarities of Italian Gothic. Here the horizontal cornice is often retained, low-pitched

roofs are common, spires are comparatively rarely met with; the elaborate groined vaulting of Northern Europe, with its attendant external buttresses, are almost unknown, and window tracery is of a very inferior character. The church of St. Francis at Assisi (1238—1253), famous for its beautiful fresco paintings rather than for its architectural design; the cathedral of Florence (Fig. 47), one of the largest churches of the middle ages, commenced 1294 or 1298, and completed early in the fourteenth century, remarkable alike for the grandeur of its plan—larger, and better conceived, than that of the great cathedral of Cologne—and for the inappropriateness of its details; the cathedral of Milan (1385—1418), one of the largest of the mediæval cathedrals, built of white marble and sumptuously decorated, spoilt by an attempt to combine Renaissance with Gothic features; and the cathedrals of Siena and Orvieto (the former commenced 1243, the latter 1290),—are among the best known specimens of Italian pointed Gothic. The civic buildings of Venice are many of them fine specimens of the same style; of these, one of the richest is the palace called the Cà d'Oro (Fig. 46); but the noblest and most renowned, as well as largest, is the Doge's Palace.

In Spain the pointed Gothic buildings are fine and numerous. The best are the cathedrals of Burgos, Toledo, Seville, Tarragona, Barcelona, and Leon. Little is accurately known of their dates.

We reserve our notice of the English pointed Gothic buildings for the chapter on English architecture, in which will be found a continuous description of the development of the style in this country.

We must not quit the architecture of the middle ages without calling attention to the institution of freemasonry,

which in the middle of the twelfth and the beginning of the thirteenth centuries exercised a considerable influence upon art. The freemasons were a body of men skilled in masonry of every kind, and competent to carry out any work they undertook in the best scientific manner. At the time of their organisation writing was unknown to the majority of the laity, and a system of secret signs was

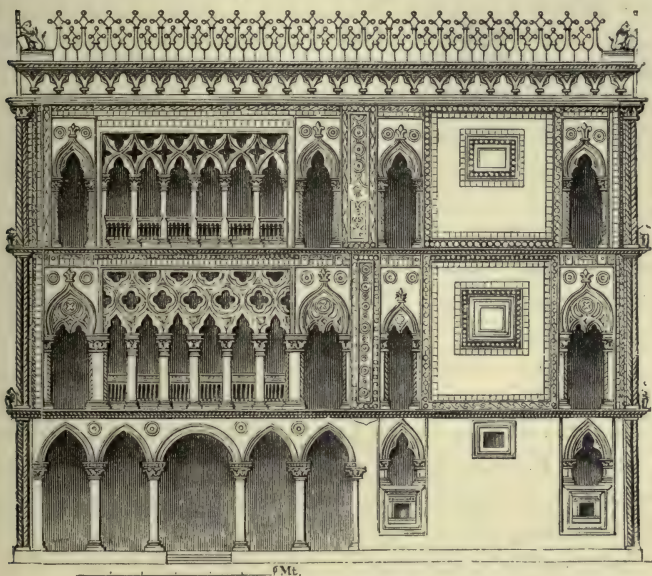


Fig 46.—The Cà d'Oro, Venice.

invented, by which masons could recognise each other. The houses of meeting were called *lodges*, and the principal were at Strasburg, Vienna, and Zurich. The vast cathedrals of Germany are believed to owe much of their beauty to the harmonious co-operation of the freemasons of the different states.

XV.—RENAISSANCE ARCHITECTURE.

First Period : Early Renaissance, 1420—1500.

THE *Renaissance* (i. e. *revival*) is the name given to that style which succeeded the Gothic. It took its rise in Italy, and was in fact a revival of ancient Roman architecture. Gothic, although introduced into Italy, and adopted, as we have seen above, to a certain extent, never really flourished there, nor supplanted entirely the classical style; and when Petrarch revived the study of classic literature, that revival was the signal for a return to the ancient models in all the arts; first in Italy, and later on in the rest of Europe.

The fifteenth century was the transition time, when an attempt was made to combine existing styles with those of ancient Greece and Rome. In churches and cathedrals belonging to this period, the groined ceiling of the Gothic styles alternates with the Roman intersecting vault, and the civic buildings are a transition from the feudal fortresses of the middle ages to the palaces of a later date. We can trace in them a change somewhat similar to that which came over the lives of the old feudal barons—warlike simplicity giving place to princely elegance and luxury. The palaces were still distinguished for their ornamented fronts, as in the previous centuries, but pilasters and arcades were largely introduced. A principal and distinctive feature of Italian public buildings and palaces of this time is the *cortile* (i. e. court-yard), surrounded by open arcades, over which the upper apartments were carried in the manner seen in our illustration (Fig. 49). Although it is impossible to deny that from a strictly architectural point of view

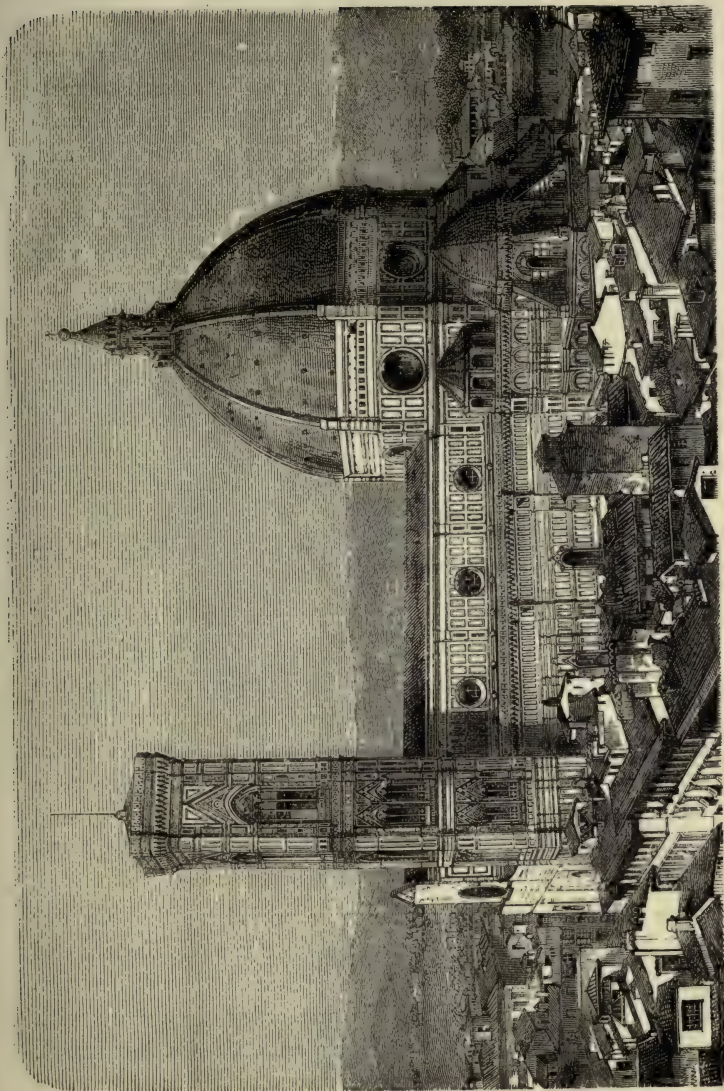


Fig. 47.—The Cathedral at Florence, with Giotto's Campanile.

there is much in the buildings of this era that is open to the criticism of those who insist on architectural correctness, there is nevertheless a grace and delicacy in the ornamentation, and a freshness and simplicity in the details, which render them superior to the buildings which were at the same time being carried out in the later Gothic styles. The Italians, especially in Lombardy, were very successful in moulding bricks for ornamental purposes, and employed them largely in their civic buildings, and sometimes also in their churches: they executed the details of the cornices and the moulded arcades and window-openings, either by moulding the bricks, or by the use of bricks of different designs arranged in patterns. The *Ospedale* at Milan is a well-known example of Italian ornamental brickwork.

Italian Renaissance architecture may be divided into three schools: the Florentine, Roman, and Venetian.

Florence, long the cradle of art, was also the cradle of the Renaissance; and it is to her great master, Brunelleschi (1377—1446), that she owes her pre-eminence in the revival of classic architecture. He completed the dome of the cathedral, and built the Pitti palace. In the latter work he first managed to give artistic importance to a “rusticated” structure. The Strozzi, Gondi, Riccardi, and Rucellai palaces are other fine Florentine buildings of the early Renaissance age.

In Roman buildings of the same period we find a closer imitation of classic models, and a freer use of pilasters and arcades, than in the Florentine palaces. Sometimes two or more stories are included in one order of columns with their entablature surmounted by an *attic* (*i. e.* low story). The two so-called Venetian palaces in Rome are good

specimens of Roman Renaissance domestic architecture, and the large unfinished *cortile* of the former is the first example of a building constructed on the model of the Colosseum, with its tiers of columns and series of arches.

The Venetian is the most ornate of the three schools. Each story of the chief buildings of Venice possesses a

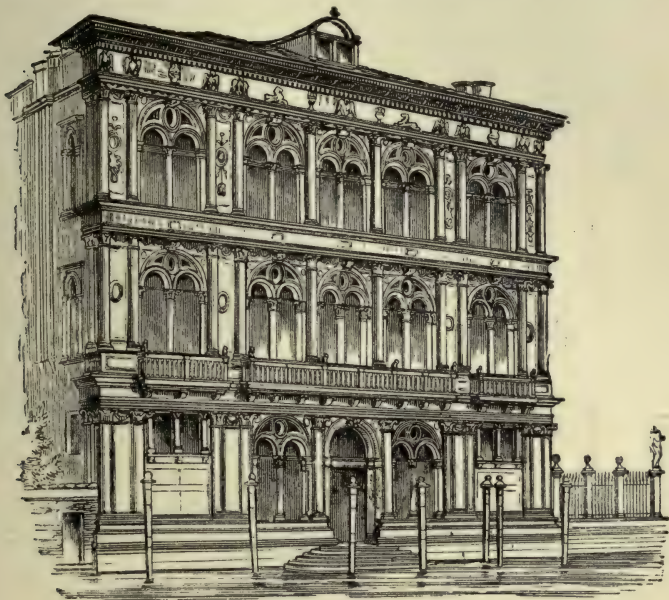


Fig. 48.—Palazzo Vendramin Calergi, Venice.

separate tier of columns and an entablature. The arched windows are ornamented with columns, and the spandrels are frequently filled with figures. The fronts are many of them of marble. Of the palaces of the early Renaissance, the Palazzo Vendramin Calergi (Fig. 48) and the Palazzo Giovanelli deserve mention.

Second Period : Advanced Renaissance, 1500—1580.

As long as Florence was the home of the new style, it retained its transitional character, the result of the combination of mediæval and antique forms ; but in 1500 the

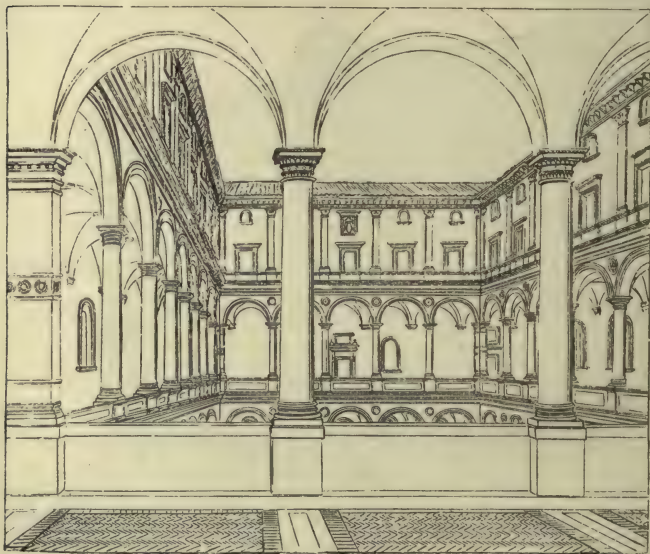


Fig. 49.—Court of the Cancelleria Palace at Rome.

scene and destiny of the Renaissance alike underwent a change.

Julius II., an enthusiastic lover of art, attracted the greatest masters of the day to his court, and Rome became the centre of the art world, as it had long been of the religious. For a period of twenty years the classic sculpture of the age of Pericles and the best monuments of Roman

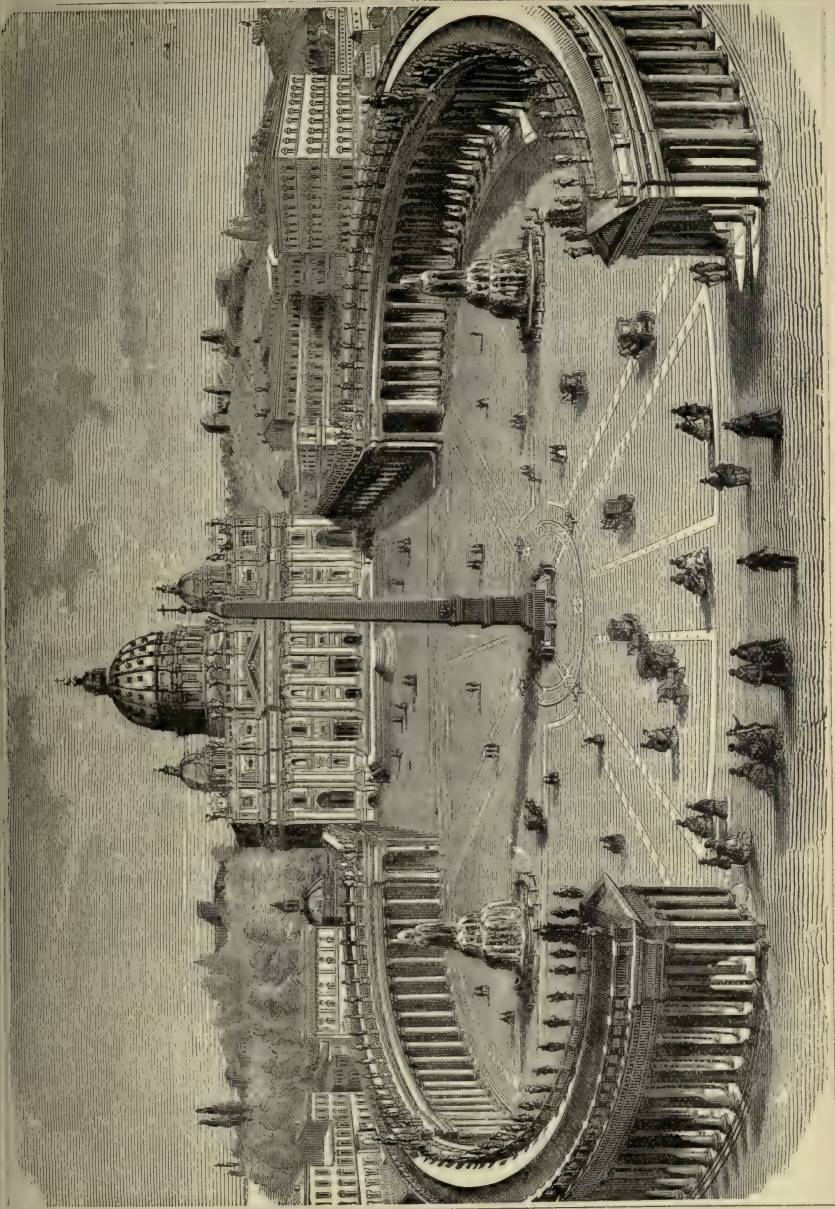


Fig. 50. — Saint Peter's, Rome.

art were diligently studied; and once more painters, sculptors and architects worked together in harmonious combination, producing masterpieces of undying beauty. In this age the Romans delighted more than ever in vast and noble masses of well-ordered forms, and their finest works were now, as before, their civic buildings.

Bramante of Urbino * (ab. 1444—1514) was the founder of the Roman school of architecture. In the palaces he erected he adhered strictly to antique details, treating them, however, with a grace of his own. The Cancellaria (Fig. 49) and Giraud (now Torlonia) palaces are amongst his chief works. One of the masters who approached most nearly to him was Baldassare Peruzzi (1481—1537), who built the Farnesina palace, so famous for Raphael's frescoes. To Raphael himself we owe a noble work of architecture—the Palazzo Pandolfini at Florence. A fragment of a palace in Rome itself (Palazzo Vidoni) is also said to have been built from his designs.

Michelangelo Buonarroti (1474 — 1564), the mighty genius who excelled alike in the three sister arts of architecture, sculpture and painting, left the impress of his vigour and power on architecture. To him we owe the design of the present Capitol, with its picturesque group of buildings, the Porta Pia, and the completion of the cupola of St. Peter's (Fig. 50), the great cathedral of Christendom, built on the site of the old basilica of Constantine. The foundation-stone of the new building had been laid in 1406, and the work was proceeded with after designs by Bramante, until his death and that of the Pope. Raphael and Peruzzi took up his unfinished task, and were in their turn succeeded by Michelangelo in 1546, when he

* His real name was Donato Lazzari.

had already reached his seventy-second year. He designed the dome, and at the age of ninety saw the greater part of his task fulfilled. When he died, he left models for the completion of the church ; but his successors, Vignola and Giacomo della Porta, altered his plan by prolonging the nave westward beyond the length which would have harmonised with the dome. The church of St. Peter became the model of the most ambitious of the later churches of the Renaissance style.

In North Italy the school of Venice alone attained to any importance during this, the golden age, of Roman art. For this she was indebted to the great master, Jacopo Tatti, called Sansovino (1479—1570), who built the library of St. Mark's (1536), which is considered his masterpiece, and sculptured the magnificent gate of the sacristy of the church of the same name.

In Vicenza, in the sixteenth century, a group of buildings was erected by Palladio (1518—1580), remarkable not only on their own account, but because they became the models upon which a very large proportion of the Renaissance work in our own country was based ; the manner of Palladio having become the fashion in England, while that of Vignola (1507—1573) was more followed in France.

Third Period : BAROQUE (quaint) style, 1600—1800.

The simple beauty which distinguished the works of art of the fifteenth century, and the richness and dignity which they displayed in the sixteenth, were succeeded in the seventeenth by a style in which were exaggerated all the defects of the Renaissance, and from which almost all its merits were left out, and which reflected the unbridled licence and effeminate luxury of the age. It was neither classical

nor Gothic. Giovanni Lorenzo Bernini (1598—1680) was the chief master of this style, and the extent to which unmeaning and capricious decoration was indulged in is seen in his bronze *baldacchino* (*i. e.* canopy) covering the high altar of St. Peter's. His greatest architectural work is the colossal colonnade in front of St. Peter's (Fig. 50). Bernini was also famous as a sculptor. One of his best works is a group of Apollo and Daphne, finished in his eighteenth year. His rival, Francesco Borromini (1599—1667), endeavoured to outdo him by even greater exaggeration of ornament. From his buildings rectilinear forms disappear almost entirely,—even the gables of the windows, the cornices, and the entablatures are broken and contorted, so that all regularity of design is lost, and an effect produced of painful confusion and instability.

In the eighteenth century architecture recovered, especially in France, from the exaggeration of the previous period, and a simpler and more dignified style prevailed, in which an attempt was made to return to classical forms; but the many important buildings erected were, though correct, deficient in interest as works of art; for the creative power which had given character to the productions of the great Roman school, founded by Michelangelo, was wanting; and, in spite of their vast size and the richness and luxuriance of their decorations, they remained cold, unmeaning structures.

Whilst the style of the Renaissance rapidly made its way in Italy, to the almost total exclusion of any other, the other countries of Europe still remained true to Gothic traditions, and it was not until the sixteenth century was considerably advanced that the classic revival spread to France, England, etc.

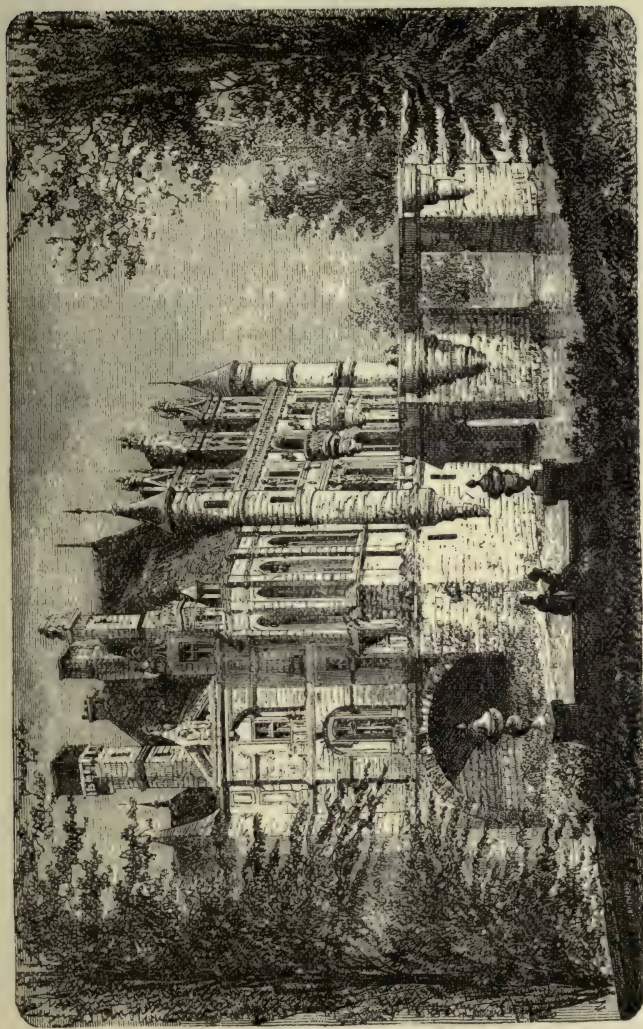


Fig. 51.—Château of Chenonceaux, on the Loire.

At first many of the old Gothic forms were retained, combined with Italian features. This is the case in the palaces of Chambord and Chenonceaux (Fig. 51) on the Loire, in the palace of Fontainebleau, and many other fine buildings. The two first-named palaces, part of the Château of Blois, and many other châteaux in the valley of the Loire, belong to the period of Francis I.—a time when the architecture of France, in its passage from Gothic to Renaissance, displayed a grace, a piquancy, and a refinement rarely equalled, coupled with the most exuberant use of delicate surface ornament. It was in the seventeenth century that the Italian style was universally adopted; but it was unfortunately the debased and exaggerated style of the late Renaissance, not that of the golden age. Italian architects were largely employed, and their directions were considered binding in every country.

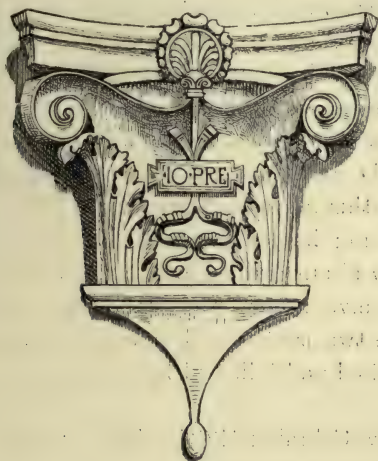
The west front of the Louvre, erected by Pierre Lescot, 1541, is one of the finest buildings of early Renaissance in France. The old portion of the Tuileries, built by Philibert de Lorme, 1564, shows more of the defects of the style. In the next century, when the classic element again began to prevail in Italy, the effect was felt in France, and the result was the erection of the handsome buildings of the Invalides and the Pantheon, etc.

To the last form assumed by this period of the Renaissance style the term *Rococco* is often applied. Extravagant and meaningless ornaments profusely applied characterise it.

In Spain we may instance the monastery of the Escorial (1563—1584) as the chief work of this style. In the Netherlands the church of St. James at Antwerp, built by

Rubens, and containing the monument of his family, is in the style of the late Renaissance.

The Gothic style prevailed in Germany until the commencement of the sixteenth century. The noble hall known as the Belvedere, in the Hradschin Square at Prague, and the Castle of Heidelberg, now in ruins, are examples of early Renaissance in Germany.



XVI.—ARCHITECTURE IN THE NINETEENTH CENTURY.

THE researches made in Greece in the eighteenth century, and the accurate representations produced of the monuments discovered in that country, were of vital importance to architecture, and constituted an event in its history. Hitherto the Roman form of the antique style had alone been known and imitated; but at the beginning of the present century an attempt was made in England, Germany, Italy, and France to revive Greek architecture. Nowhere was this movement more strongly developed than in Great Britain; but, as a separate chapter is devoted to a complete view of our own architecture, in which the Greek phase will receive notice, we pass at once to France and Germany, the two continental countries where Greek art was most studied and followed by architects.

In Germany, Schinkel (1781—1841), a man of powerful and original genius, was one of the first architects to grasp the new ideas and embody them in forms of beauty borrowed from the Greeks, but with a vital character of their own. His principal works are the Royal Guard-house, the new theatre, the artillery and engineers' school, and the building school at Berlin, the casino at Potsdam, etc. He also designed many churches, castles, and country houses. All his productions are remarkable for unity of design and vigour and harmony of detail.

August Stüler (1800—1865), another German architect, built the Friedens-kirche at Potsdam, and the new Museum at Berlin, which is of no special external beauty, but praiseworthy for the harmony and appropriateness of its internal arrangements; and for its great staircase, one of the finest in Europe.

Munich is especially rich in buildings erected in the present century. Leo von Klenze and Gärtner are the architects of the greater number. The *glyptothek* (*i. e.* sculpture gallery) and the *pinacothek* (*i. e.* picture-gallery) by Von Klenze, are in the classic style; the former is not altogether a copy of a Greek work, but has something of original feeling: the cornice above the portico is finely decorated, and the pediment is enriched with sculptures by Wagner, Schwanthaler, and others. The picture-gallery is by some considered a finer work than the glyptothek. It fully expresses the purpose for which it was erected; the galleries for large pictures, and cabinets for smaller ones, are extremely effective. The materials are brick, with stone dressings.

These buildings, and many others in different parts of Bavaria,—the Walhalla of Regensburg, by Von Klenze, the Ludwigs-kirche and Triumphal Arch in the same town by Gärtner, for instance,—were all built at the expense of Ludwig I. of Bavaria, an enthusiastic lover of art. Gärtner adopted a revived Romanesque, whilst Von Klenze adhered to the Greek.

Other German architects, who have aided in the classic revival of the present century, are Gottfried Semper, builder of the theatre, lately destroyed by fire, and of the museum of Dresden, and Theophil Hansen, to whom Vienna owes many handsome buildings.

France, as well as England and Germany, has had a classic revival; and the most powerful architectural school in the present century was that body of French architects whose style is called the *néo-Grec* (i. e. revived Greek), and to whom we owe the fine buildings of the reign of Napoleon III.; these are all strongly marked by features derived from the study of Greek art engrafted upon the framework which the gradual development of the Renaissance had supplied. The Church of St. Vincent de Paul, erected by Hittorf, and the École des Beaux Arts, by Duban, both in Paris, are early specimens of this style; the Opera-house, by Garnier, is the most important, but by no means the most artistic, example of its latest form. We must not omit to notice the great group of palaces formed by the Louvre and the Tuileries:* the difference in the styles and want of conformity in alignment of the two palaces long formed an insuperable difficulty to giving unity to the appearance of the whole; and it was reserved for the late M. Visconti to arrange the new portions in such a manner as to tone down the disparities, and produce a pleasing harmony in the various parts. Some large central feature is still considered necessary by Fergusson and other authorities; but even without it, the Louvre, as it now stands, is one of the finest palaces of the day.

The Hôtel de Ville, originally built in the Renaissance style in 1628, and afterwards much enlarged until it became one of the most magnificent structures in Paris, was burned by the Communists in 1871. It has since been restored in the same style.

The new Custom-houses, Prefectures, Hôtels de Ville,

* Part of the Tuileries was burnt by the Communists in 1871.

and similar public buildings in such cities as Bordeaux, Lyons, Rouen, and Marseilles may be cited as good examples of the style when employed for edifices of a secondary class.

The street architecture of Paris was largely improved under the Second Empire. The modern houses of Paris are especially remarkable for the happy arrangement of the windows, and for the general appropriateness of all the details, though wearisome in the monotony of their endless repetition. Our limits will not permit us to do more than make a brief allusion to the trophies of Paris, which, however, deserve separate study, alike for their historical and artistic value. The Arc de Triomphe de l'Étoile, built after the design of Chalgrin, and decorated with grand groups of sculpture by Rude and many other artists,—commemorating the triumphs of the first Napoleon,—is the finest triumphal arch of Modern Europe. The Colonne Vendôme, the Colonne de Juillet, the Fontaine St. Michel, and the Palais du Trocadéro, are among the other conspicuous public works of the present century.

In Italy the classic revival was carried out with much purity of taste and refinement of detail, but nothing has been produced of sufficient novelty to call for special remark, with the exception perhaps of the Arco della Pace (“arch of peace”) at Milan, commenced by Napoleon I., and finished by the Emperor of Austria.

Russia has of late years shown considerable architectural activity. Many handsome marble palaces have been erected in St. Petersburg—all of them, however, from designs by foreign artists. The palace of the Archduke

Michael, after the design of Rossian Stalio, is the finest structure of the class. The new museum of St. Petersburg, by Leo von Klenze, is a building of considerable merit. The church of St. Isaac, after a design by a French architect, De Montferrand, is the best ecclesiastical edifice of St. Petersburg.

Within the last forty or fifty years a reaction against the rigid copying of classic forms has sprung up, and a revival of mediæval architecture has supplanted the Greek, if not the Renaissance, style, especially in ecclesiastical buildings. Two great English architects, Sir Charles Barry and Augustus Pugin, were among the first to depart from the fashion which had so long prevailed, of introducing Greek and Roman forms into every building of importance: the most conspicuous of the early examples of the revived Gothic style in Europe is the new Westminster Palace, or Houses of Parliament, after the design by Barry, and with details largely furnished by Pugin. A great many churches and other public buildings have of late years been erected in various parts of England and some on the Continent in the Gothic style — buttresses and pinnacles once more taking the place of the columns and entablatures of Greek temples. The new Courts of Justice in the Strand, designed by Mr. Street, are certainly the finest examples of this style to be met with in England. The South front is remarkable for its grandeur and fine effect.

The Germans adhered longer than the English to the classic style, which they had been originally slow to take up; and in France the reaction against all antique forms has not been so strong as in England, though very distinctly noticeable. The recent works of Gothic character

done in France have, indeed, been chiefly restorations of the decaying cathedrals and châteaux ; and for new structures, even for churches, the *néo-Grec* has been largely preferred.

All this cannot be called living art ; something more is wanted for the creation of a new school of architecture than even a successful revival of a beautiful style like the Gothic, or a resurrection of antique forms, which must ever retain about them something of the savour of the tomb. Within the last few years, however, there have been indications of a possible fusion of certain forms of Gothic and classic architecture. Efforts have been made to combine Gothic details with the regular arrangement of masses and the bold semicircular arches of the Renaissance, and to engraft on old forms novel features suitable to the requirements of the day.

Of the late revival in England of the style of architecture prevalent in the reign of Queen Anne we shall speak more fully in a succeeding chapter.



XVII.—ARCHITECTURE IN GREAT BRITAIN.

ALL that we have said in preceding chapters on the architecture of the Continent will, we trust, be found useful in enabling the reader to understand our own, and to recognise the chief characteristics which distinguish English from contemporary art on the continent of Europe. Architecture, like language, is the expression of national ideas and national peculiarities; and the study of English history might be to no inconsiderable extent illustrated by an examination of the buildings belonging to each period under consideration. Each race which became dominant in Britain left its impress on the architecture of the time, and the gradual advance in civilisation was marked by a corresponding advance in the science of building.

When Julius Cæsar invaded Britain, in 55 B.C., the dwellings of the inhabitants were of the simplest description: caves, mud huts, or circular houses of stone or wood with tapering roofs, through an aperture in the summit of which light was admitted and smoke emitted. It is therefore at least possible that the remarkable collection of monolithic masses on Salisbury Plain, called Stonehenge (*i. e.* hanging or uplifted stones), with the appearance of which every child is familiar, may not have been erected by the same race of men as those who inhabited these dwellings. Stonehenge shows great experience in the handling of enormous masses of stone, and practice in the art of the mason. Many other "rude stone monuments," though none so advanced as works of art, exist in various parts of Britain; but the date when they were raised and the history of their builders still remain obscure.

The arrival of the Romans was an event of great importance for British architecture. They converted London from an enclosed fort into a city, and taught the natives the principles of construction. Agricola (A.D. 80) especially did all in his power to wean the Britons from their wandering life, and to encourage them to practise the arts of peace. He was successful, and under his rule cities rose surrounded by massive walls, and adorned by temples, basilicas, and palaces. The remains of Uriconium (Wroxeter) and Silchester may be cited as examples of this advanced civilisation. In the third century, British architects became famous for their skill; and when the father of Constantine the Great built the city of Autun (A.D. 290), many of the workmen employed were sent from Britain.

At the end of the third century, architecture began to decline in Britain, as elsewhere in Western Europe. This was caused by the drawing off of the best artists to Byzantium (Constantinople), to aid in the great works undertaken by the Emperor Constantine.

When the Romans left Britain, the natives allowed their buildings to fall into decay for want of repair, or to be seized and destroyed by invaders; and therefore but few relics of Roman structures remain in England. Of their domestic architecture, the foundations of a villa at Woodchester in Gloucestershire, and of another villa (recently discovered) at Brading in the Isle of Wight, are the most important.

The following are the styles into which we may conveniently divide English architecture since the Roman occupation: *Anglo-Saxon*, from the end of the seventh century to the Norman Conquest, 1066; *Norman*, from

1066 to nearly 1200; *Gothic*, from 1190 to 1546; *Transitional*, from 1546 to 1619; *Renaissance*, introduced about 1619 to the present day.

Gothic architecture is commonly divided into three periods, to which different names are assigned by different authorities; those introduced by Rickman, and still usually accepted, are: *Early English*, 1189–1272; *Decorated*, 1272–1377; *Perpendicular*, 1377–1546—the later Perpendicular being also called *Tudor*. The transitional period is commonly divided into *Elizabethan* and *Jacobean*; and a third phase of it, to some extent contemporaneous with complete Renaissance, is now known as the *Queen Anne* style.

1.—*Anglo-Saxon Architecture.*

On the arrival of the Saxons (A.D. 449), the little that remained of true artistic feeling in the natives of Britain was quickly crushed. Like the rest of the Germans at this date, the Saxons knew nothing of art, and did not employ stone in any of their buildings: even their cathedrals were of wood. The original church of York was of timber, covered with reeds. It was not until the seventh century that architecture revived, thanks to the earnest efforts of Wilfrid, bishop of York, and Benedict, founder of the Abbey of Wearmouth (Sunderland). Their exertions began in the style called Anglo-Saxon, which prevailed in England until the Norman Conquest in 1066. This and the Norman style which succeeded it, were, however, in reality, nothing more than the most western form of the Romanesque or Byzantine style, to which two chapters have already been devoted. Bishop Wilfrid erected handsome buildings at York, Ripon, and Hexham; and to Benedict we owe the first introduction of glass in

churches. He invited glass manufacturers from France, who taught their art to the natives of Britain.

The total destruction of all the wooden cathedrals, etc. erected before and during the reign of Alfred, renders it impossible to describe their style or appearance. Of the stone churches of later date but very few remain; and

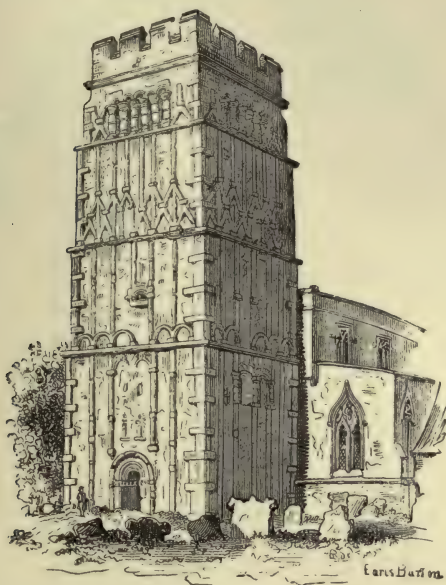


Fig. 52.—Tower of Earl's Barton Church, Northamptonshire.

these only in part. The following are the principal: the tower of Earl's Barton in Northamptonshire (Fig. 52), Stukely in Buckinghamshire, the doorway of Barfreton in Kent (Fig. 53), Avington in Berkshire, and Worth in Sussex.

The original stone edifice of Westminster Abbey was built by Edward the Confessor, between 1055 and 1065. All that now remains of it is the Pyx* House—a low, narrow room, with a vaulted roof, divided down the centre by a row of seven plain pillars with simple capitals.

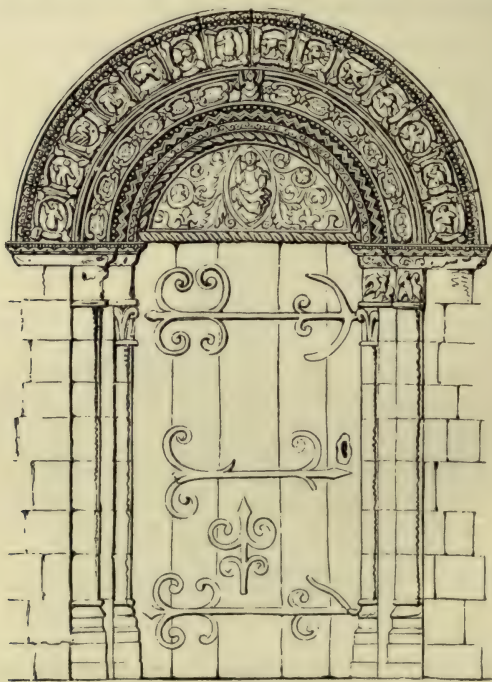


Fig. 53.—Doorway of Barfreton Church, Kent.

The principal characteristics of Saxon work are plain semicircular arches, short columns, with rude capitals decorated with indentions of various lengths, or a rough

* The *Pyx* is the sacred vessel used in Roman Catholic churches to contain the Eucharistic elements.

copy of some Grecian order; windows with a semicircular head, often very narrow compared to their length, and sometimes divided by short balusters, used like small columns; very thick walls without external buttresses, and what are known as "long and short" quoins, at the angles of the building. Ornamentation, except in the capitals of columns, is sparingly used. The plan of Saxon churches is generally a rectangle, divided into a body and chancel, and separated by an ornamented arch, the chancel terminating in a semicircular apse. Transepts did not appear until towards the end of the Saxon period. About the same time bells were first used in churches, and towers were erected at the west front.

2.—*Norman Style.*

The Norman style is that which prevailed from 1066 to about 1200, including the reigns of William I., William II., Henry I., Stephen, Henry II., and Richard I. The Normans did not introduce many new features, but they improved the existing style by bringing to this country men who had carried it to a far higher pitch than it had reached here, and who possessed a greater experience in the erection of large buildings, and were accustomed to a richer treatment of details. The following are the chief characteristics of the Norman style. Semicircular arches, such as those of the nave of Gloucester Cathedral, with larger openings than the Saxon, and almost invariably with mouldings and enrichments. The entrance-arches of churches were profusely decorated—as, for example, at Ely—with mouldings, wreaths, masks, human figures in relief, etc. Towards the close of the period pointed arches were

occasionally introduced in the upper storeys of a building, whilst those in the lower remained circular. We even see them alternating here and there with the old form. Norman columns, though higher than the Saxon, are of immense diameter as compared with their height and the distances between them. They have circular, hexagonal, or octagonal shafts, with fluted, reticulated (*i. e.* like the meshes of a net), or lozenged mouldings (Fig. 54). Their

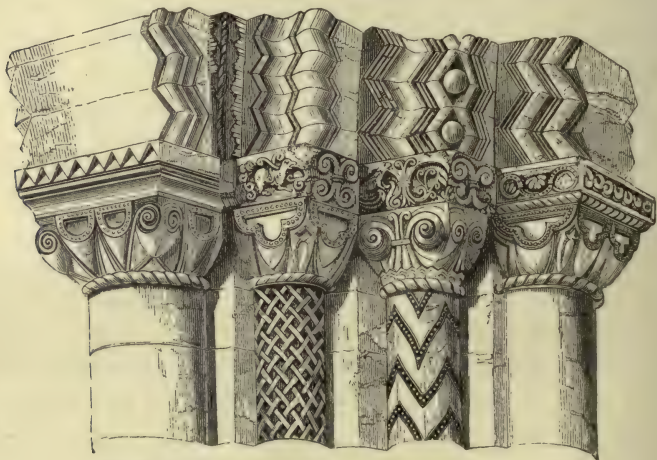


Fig. 54.—Late Norman shafts, capitals, and arches.

capitals are of a well-marked type, and either plain or decorated with a kind of *volute* (*i. e.* spiral enrichment), or with plants, shells, animals, etc., etc. Norman windows are narrow and semicircular-headed like the Saxon, but they are larger, and are often grouped together in twos or threes. The ceilings are generally flat and of timber, except in crypts, which are vaulted with stone, the groins being plain, or if decorated, only on the edge. Norman

walls are extremely massive, with no buttresses, but in their place plain shallow piers are used. For decoration, rows of arcades with nothing to support are of frequent occurrence; the chief mouldings are the *chevron* (*i. e.* zigzag moulding), the *fret* (*i. e.* ornament with one or more fillets—narrow bands or rings—meeting in vertical or horizontal directions), *nail-head*, *billet* (*i. e.* cylindrical pieces two or three inches long in hollow mouldings), *cable*, *lozenge*, *wave*, etc. The large semicircular (*torus*) and the hollow (*cavetto*) mouldings occur in bases, and elsewhere. In our Norman buildings the masonry is usually beautifully executed—far more perfectly, indeed, than was the custom in some subsequent periods.

In Norman churches transepts are of frequent occurrence; the tower, rising from the point of intersection between them and the nave, being loftier than in Saxon buildings. The chief distinction between the two styles is increase of size and richness. The great length of the nave in Norman churches, unbroken by any rood-screen,* gives a sense of vastness to the whole building. We may here remark that the eastern limb of Anglo-Norman churches was generally square ended, whilst that of continental buildings belonging to the same age was apsidal, that is to say, semicircular, or more rarely polygonal.

The earliest specimens of the Anglo-Norman style

* The screen at the entrance of the chancel, so called from its having been surmounted by a large figure of Christ on the cross. The Anglo-Saxon word *rod* signifies a cross, and the word *rood*, derived from it, was applied to the cross on which our Lord was put to death. It also signifies all the relics of the true cross. The word "holy" is generally prefixed in speaking of them, and the Scotch abbey of Holyrood (Holy Rood) received its name from the holy cross or rood in honour of which it was dedicated.

closely resemble the continental Norman. The cathedral of Canterbury, founded by St. Augustine about the middle of the sixth century, and rebuilt by degrees by Archbishops Odo (940), Lanfranc (1070), and Anselm (1093), supplies us, in the portions still remaining of the Norman building, with illustrations of the characteristics of this style; and side by side with them can be seen specimens of the most refined English work previous to the Conquest.

The cathedral of Rochester is another building in which the Norman style may be studied. It was commenced about 1077, and the nave is but little altered from its original appearance. Its internal details are plainer than those in contemporary French churches; but its western doorway, which is uninjured, is a good specimen of the rich external ornamentation of the age. The choir and crypt were rebuilt early in the thirteenth century.

The ground-plan of Winchester Cathedral is Norman, but the building was overlaid with Perpendicular work by William of Wykeham.

Chichester Cathedral was commenced in 1082, and the nave, which has remained unaltered, was completed thirty-six years later. The building was extended eastward, like most English churches, in the early part of the thirteenth century; and this portion is a good specimen of the completed transition from the short to the elongated choir, which came into general use in the thirteenth century.

The cathedral of Norwich retains its original Norman form with less alteration than any other in England. It was founded in 1094, by Bishop Losinga; it is 411 ft. long by 191 ft. broad at the transepts, with a spire 315 ft.

high. It has the French chevet* termination instead of the English square choir, but in nothing else does it resemble the continental cathedrals of the age. Its vast

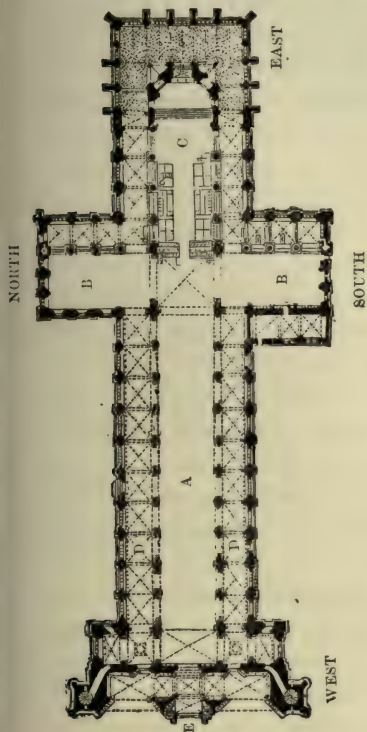


Fig. 55.—Ground-plan of Peterborough Cathedral.



Fig. 56.—Nave of Peterborough Cathedral.

length as compared with its breadth, and the bold projection of the transepts, are distinctively English features.

* Described in the chapter on Romanesque Architecture.

The ground-plan and nave of Peterborough Cathedral (Figs. 56 and 57) are Norman. The nave retains its original appearance, except for the substitution of white-wash for the colours with which it was painted. The side-aisles are vaulted, whilst the nave retains the flat roof of the earliest basilicas. A great part of St. Alban's Abbey, as it now exists, is Norman. The nave, one of the longest in England, consisting of no less than thirteen bays, was extended by Paul, the first Norman abbot, during the latter years of the eleventh and the beginning of the twelfth century. This Abbey has been recently restored.

By the beginning of the twelfth century the Norman style had become generally adopted in England, and had assumed an entirely national character. Durham Cathedral is a fine example of this, as it differs entirely from anything on the Continent. It is, moreover, one of the finest ecclesiastical buildings in England. The galilee, or chapel, is an extremely elegant and characteristic example of Anglo-Norman work. Durham Cathedral was commenced by Bishop William de Carilepho, about 1093, in the form of a Latin cross, and additions were gradually made till about 1500 ; so that the changes of style which took place between these dates can be well studied in it. Amongst other ancient monuments, it contains the tomb of the "Venerable Bede," who died A.D. 735.

It is impossible, in a work like the present, to enumerate all the cathedrals of England containing Norman features ; but enough has, we trust, been said to enable students to recognise them for themselves ; and we would urge them to take every opportunity of visiting and studying the abbeys, cathedrals, and parochial churches scattered over

the length and breadth of England, especially in the southern counties.

Our review of Norman architecture will not be complete without a brief notice of the castles with which every eminence of any importance was crowned in the time of William the Conqueror and his successors. The keep, or main tower, was the part first built; in some instances it stood alone; in not a few, thanks to its great solidity, it still stands, though all subsequent additions have disappeared. One of these castles, when fully completed by the additions of subsequent generations, was often of vast extent, and usually of irregular form, as the shape of the ground indicated. The exterior line of defence (or *outer bailey*) was surrounded by a deep ditch called a *fosse* or *moat*, protected by an outwork called a *barbican*, consisting of a strong wall, with turrets, for the defence of the great gate and drawbridge. The external wall enclosing this outer bailey was placed within the ditch, and was 8 to 10 ft. thick by 20 to 30 ft. high, with a *parapet* (*i. e.* a wall breast-high) and *embrasures* (*i. e.* openings in a wall or parapet). Square towers were raised here and there above the walls, and contained lodgings for the officers engaged in the defence of the castle, etc. The tops of the turrets and of the wall were flat, and the defenders of the castle stood on them to hurl down missiles upon their assailants. The great gate was flanked by a tower on each side, with rooms over the entrance, which was closed with a massive folding door of oak, and provided with a *porteullis* (*i. e.* a falling gate, consisting of a strong grating of timber, with pointed spikes, for striking in the ground on which it was thrown, made to slide up and down in a groove of stone-work, inside the entrance arch). Within

the outer walls of the castle was an open space; and another ditch, with a wall, gate, and towers complete, enclosed an inner court (*inner bailey*), from which rose the *keep* (*i. e.* the large central tower already referred to), also called the *donjon* (*i. e.* dungeon). In the keep was often the great hall for the entertainment of guests and retainers,

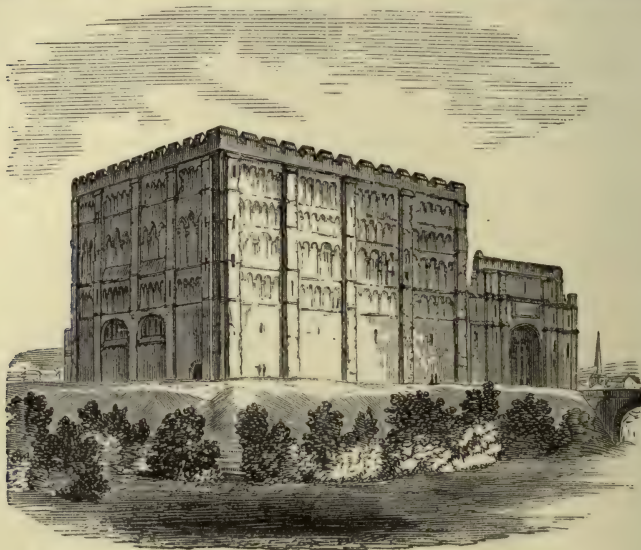


Fig. 57.—Norwich Castle—The Keep.

with the raised *dais* (*i. e.* platform) at one end, where stood the table for persons of high rank.

The principal castles of England occupied at the present day are those of Dover, Windsor, Warwick, Alnwick, Norwich (Fig. 57), and the Tower of London; those of Kenilworth, Arundel, and others may have equalled them before they fell into the decay in which we see them at the present day.

The Tower of London contains a fine specimen of a Norman keep, known as the White Tower. The walls of the keep, or donjon, are in parts 16 ft. thick, and of extremely solid masonry; and the chapel in the White Tower is one of the best preserved and most interesting works of its age extant. The whole enclosure occupies a space of 12 or 13 acres, and most of it is very much modernised. Rochester Castle is a good specimen of a Norman keep, though much dilapidated.

3.—*Gothic Architecture in England.*

First Period.—Early English Architecture.—The period generally known as “Early English,” or less commonly as “Early Pointed,” lasted from about 1189—the date of the accession of Richard I.—to 1307—the date of the death of Henry III. The crusades of the eleventh century, combined with other influences, led to a revolution in European architecture, and, in fact, in all the arts. The styles which then sprang up received the comprehensive name of Gothic. England was almost a century behind some of the countries of the continent in adopting the Pointed style, and our earliest examples of it retain much of the massiveness and strength of the Norman. The chief points which distinguish Early English architecture from the buildings of the preceding age may be briefly enumerated as follows. In large arches the *archivolt* (*i. e.* the arched portion as distinguished from the *jamb*s or sides from which it springs) is heavily moulded, exhibiting a succession of round mouldings alternating with deep hollows; and the plain faces which were conspicuous in the archivolt of the Norman style have wholly disappeared. The small arches

are slight, lofty, and acutely pointed; the piers generally consist of a central shaft surrounded by several smaller ones, with a clustered base and foliated capital (Fig. 58). The *triforium*, or gallery over the aisles, the *clerestory*, or row of nave windows above the triforium, the high pointed roofs and vaulted ceilings, exhibit a degree of lightness combined with solidity which removes all appearance of ponderous weight. The line along the *apex* (*i. e.* summit) of the vault is generally decorated with raised mouldings. There are not any existing specimens of roofs of this era,



Fig. 58.--Clustered pillar in the nave of Wells Cathedral.

with the open carved timber-work described by various writers; but in the church of Warmington, in Northamptonshire, there is a groined roof in which the *ribs* (*i. e.* bands running along the groins or intersecting lines) are of wood, and the *cells* (*i. e.* surfaces) of the vaulting are covered with boards. The general roofing of this period is groined vaulting, of which the roofs of Salisbury Cathedral, and of the choir and transepts of Westminster Abbey, are fine specimens. In Wells Cathedral and the Temple

Church of London, examples of Early English vaulting may also be seen.

Windows are the features in which the gradual progress of the Gothic style may always most readily be studied. In the Early English they are long, narrow, and lancet-headed (*i. e.* with an acute angle at the head). Sometimes one window like this is seen alone, but more usually three, five, or seven are grouped together. The necessity for filling up the vacant spaces between the heads of the several windows so grouped led to their perforation with ornamental forms. This was the origin of the *tracery* and *foliation* so largely employed in later styles. The smaller windows, when thus combined, are called *lights*. The great window at Lincoln Cathedral, consisting of eight windows or lights combined together, is a good example. The cathedrals of Salisbury, Chichester, Lincoln, York, Beverley, and Westminster, contain specimens of Early English windows. York Minster possesses an Early English window, called the Five Sisters, which, although it consists merely of long, simple, undivided openings, is almost unrivalled for effect and dignity. The walls of Early English buildings are often less massive than the Norman, and are strengthened with external buttresses, which at this period were always set square to the line of the walls.

The larger west fronts generally include a pointed central gable, with a tower on each side rising above the gable; and were enriched by one to four rows of niches, windows, and arches over the doorways. The west front of Lincoln Cathedral contains a good deal of Early English work grouped round a Norman doorway; that of Peterborough consists of three large arches, adorned with clustered piers, architraves, and a large number of mouldings.

The west front of Salisbury Cathedral is considered the richest façade we have in this style.

Early English doorways are often very beautiful; the mouldings forming the head are bold, deeply recessed, and often elaborately carved. The west doors of Wells and Salisbury Cathedrals, the door of Salisbury Chapter House, the west doorways of Ely and Chichester Cathedrals, etc., are fine examples. The porches of English cathedrals are sometimes more than mere doorways. Sometimes they are compartments of considerable size, called *galilees*, answering to those rooms which were used in the early days of the Christian Church for the reception of penitents, etc., and known by the name of *nartheæes*.

The steeple was greatly developed during this age. In Anglo-Norman churches a low square tower was used, sometimes with no visible roof, sometimes terminated by a low pyramid, very occasionally gabled. This, in the style under consideration, was heightened and developed into a spire. Towards the end of the period turrets and pinnacles began to be largely employed, the buttresses became more slender and tapering, and "flying buttresses" were introduced (see *Glossary*). The ornaments of the Early English style are more numerous than the Norman. The most distinctive enrichment is a small perforated pyramid, called dog-tooth, or tooth ornament.

In the time of the Crusades the building of churches and monasteries was considered the best way of propitiating Heaven; and the greater number of our cathedrals and abbey churches were founded at this time.

The first great cathedral built entirely in the new style was that of Salisbury (Fig. 59), commenced in 1220 and finished in 1258. It is built in the form of a double cross,

having two transepts, one between the nave and choir, and one nearer the east end. It is 480 ft. long by 232 ft. wide. The west front is flanked by two massive square towers surmounted by spires and pinnacles; and over the central

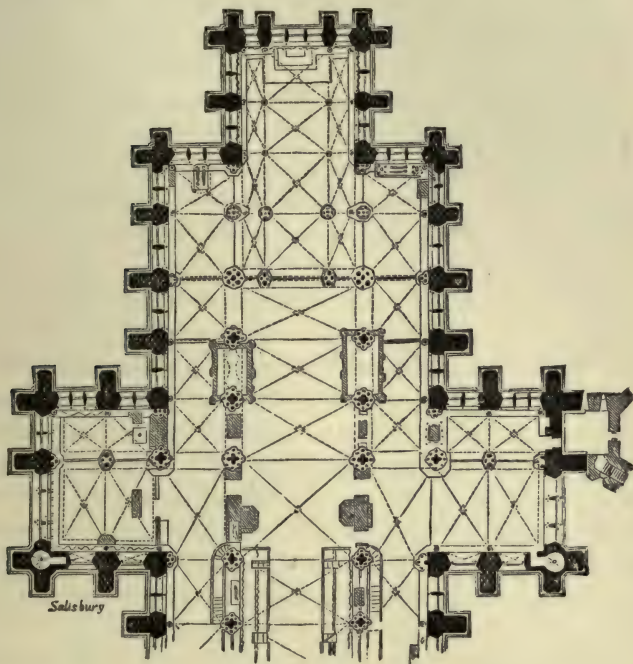


Fig. 59.—Ground-plan of east end and transept of Salisbury Cathedral.
(Without the west transept and nave.)

entrance runs an arcade, above which is the great western window. The galilee or porch is as wide and lofty as one division of the north aisle. The steeple, which is of rather later date than the rest of the church, rises from the

intersection of the nave and larger transept, and is 400 ft. high. The interior has been injured by injudicious restoration; the stained glass with which the rows of clerestory windows were once filled, and the colouring which formerly adorned the walls, are wanting; but, in spite of all these drawbacks, Salisbury Cathedral remains a masterpiece of art.

The choir and transepts of Westminster Abbey, erected by Henry III., belong to this style. The four eastern bays of the nave belong to the transition between this and the Decorated style; they are the work of Edward III., who also built a chapel dedicated to the Virgin, which was removed to make way for Henry VII.'s chapel.

The nave and the very elaborate west front of Wells Cathedral, in the Early English style, were commenced in 1214 by Bishop Joceline. The most remarkable feature of this celebrated structure is the variety of sculptured figures in the niches of the gallery. They have been noticed by our great English sculptor Flaxman as marking the state of art at the period of their execution. They consist of figures "in the round" (*i. e.* fully detached), and others in high relief. Those on the southern portion of the front represent the Creation, the Deluge, and other Old Testament incidents; those on the northern, events in the life of our Saviour.* Above these are two rows of statues larger than life; and near the gable is a high relief of "Christ come to Judgment," attended by His angels and the twelve apostles,—the upper arches on either side being filled with figures starting from their graves, their faces and attitudes admirably expressing hope, fear, grief, and

* See 'Iconography of the West Front of Wells Cathedral,' by C. R. Cockerell, R. A.

every other emotion. Another effective and characteristic feature is the use of light projecting buttresses, which produce by their bold projection a most striking effect of light and shade. The general aspect of the nave may be inferred from the illustration of one bay (Fig. 60).

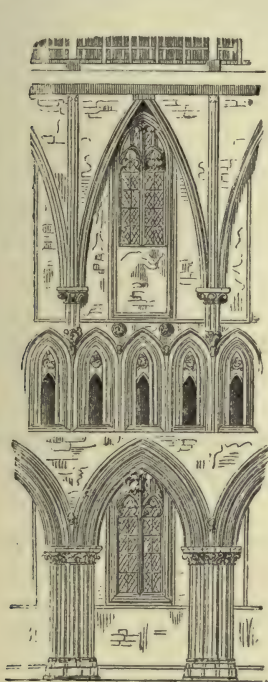


Fig. 60.—Nave of Wells Cathedral.

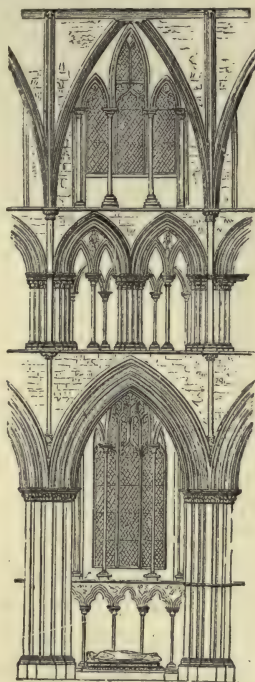


Fig. 61.—Choir of Worcester Cathedral.

By its side we give a bay of an almost contemporaneous work—the choir of Worcester Cathedral, A.D. 1203–1218 (Fig. 61).

The choir and transepts of Lincoln Cathedral, with the

exception of the presbytery added at a somewhat later date, are in the Early English style; and most of the ecclesiastical buildings of England received additions at this period.

Some of the finest buildings of Scotland belong to this age—the choir of Glasgow Cathedral, for instance; but their architecture is of a more massive character than any of the English edifices noticed above.

The crosses of Queen Eleanor belong to the end of this period. Those at Waltham and Northampton are the finest, and in the best preservation. A good reproduction by the late Edward M. Barry, R.A., of the ancient Charing Cross may be seen in front of the Railway Station in the Strand.

Second Period of English Gothic Architecture: the Decorated Style.—The style which succeeded the Early English, and which was the second stage in the development of Gothic architecture in England, is known as the Decorated, or sometimes as Middle Pointed.

It is generally dated from 1307—the date of the accession of Edward II.—to 1377—the date of the death of Edward III. The Decorated style, however, grew so gradually from its predecessor that the dates given above can only be looked upon as approximate. The following are the differences which distinguish Decorated from Early English architecture. The arches are generally not quite so acute, and the mouldings are sometimes carried down to the base of the pier or jamb without being interrupted by a capital. The mouldings are less boldly undercut, and of more regular section than in the preceding style, and are rarely used so as to produce the same striking effects of

intricacy and richness. The piers or clustered pillars are grouped in a slightly different manner from the Early English, the shafts being joined together instead of detached; the carving of the capitals, which has a conspicuous peculiarity of character, is more delicate, and is carried round the bell or body of the capital in a wreath instead of springing stiffly from the neck-moulding. The vaults of the Decorated style differ from those which preceded them in being divided into a greater number of compartments, and in the multiplication of the ribs. At the point of intersection of the groins, *bosses* (*i. e.* small masses of carving) were constantly introduced. Open wooden roofs were common at this period; but as they were very subject to decay or to destruction by fire, few remain. The roofs of the nave of Higham Ferrars Church, in Northamptonshire, of the corporation chancel of St. Mary's, Leicester, and of the nave of Ely Cathedral, are of the class referred to. The roof of Eltham Palace is also a good example. The windows are the most beautiful feature of the Decorated style. They are larger than the Early English, and are divided into a greater number of lights—the heads being filled with the tracery, which is sometimes of strictly geometrical forms, sometimes of a flowing outline, corresponding to some extent with the French Flamboyant. Some of the most beautiful windows of England are constructed with these graceful flowing lines. York Minster, the Minster and St. Mary's at Beverley, and many other churches contain examples. The great west window at York is an extremely fine specimen, but even it is surpassed by that of Carlisle Cathedral. In the best windows of this style, the mouldings of the mullions and tracery are simple in section, the principal mullion having sometimes a capital and base.

Circular windows were sometimes used: as in Exeter, Chichester, and Lincoln Cathedrals, for instance.

Fronts of buildings in the Decorated style differ little from those of the Early English; more complicated forms were resorted to for effect, and some of the beautiful and effective simplicity of earlier buildings was lost. One of the finest west fronts in this style is that of York Minster (Fig. 62), the nave of which also belongs to the Edwardian age. Spires were so much admired at this time that they were added to towers complete without them. The buttresses were now carried higher than before, and surmounted by pinnacles. They were more richly decorated than ever, and were not now invariably planted at right-angles with the walls they supported; and, as the name of the style implies, a corresponding exuberance of ornamentation prevailed in every detail of construction. The *ball-flower* (*i. e.* a small round bud of three or four leaves) is the characteristic enrichment of the Decorative style, as the *dog-tooth* is of the Early English and the *chevron* or *zigzag* of the Norman.

One of the most beautiful specimens of Decorated architecture in England is the octagonal tower of Ely Cathedral, built by Alan de Walsingham, to supply the place of the old Norman tower which had fallen down. The Lady Chapel of Ely Cathedral also belongs to this age.

The royal chapel of St. Stephen's at Westminster, although small, must have been an extremely fine edifice. It was built during the reigns of the three first Edwards, and therefore belonged to the ripe age of English architecture. The greater part has been removed, but the crypt, carefully restored, is still to be seen, and serves as the chapel of the Houses of Parliament. Among other

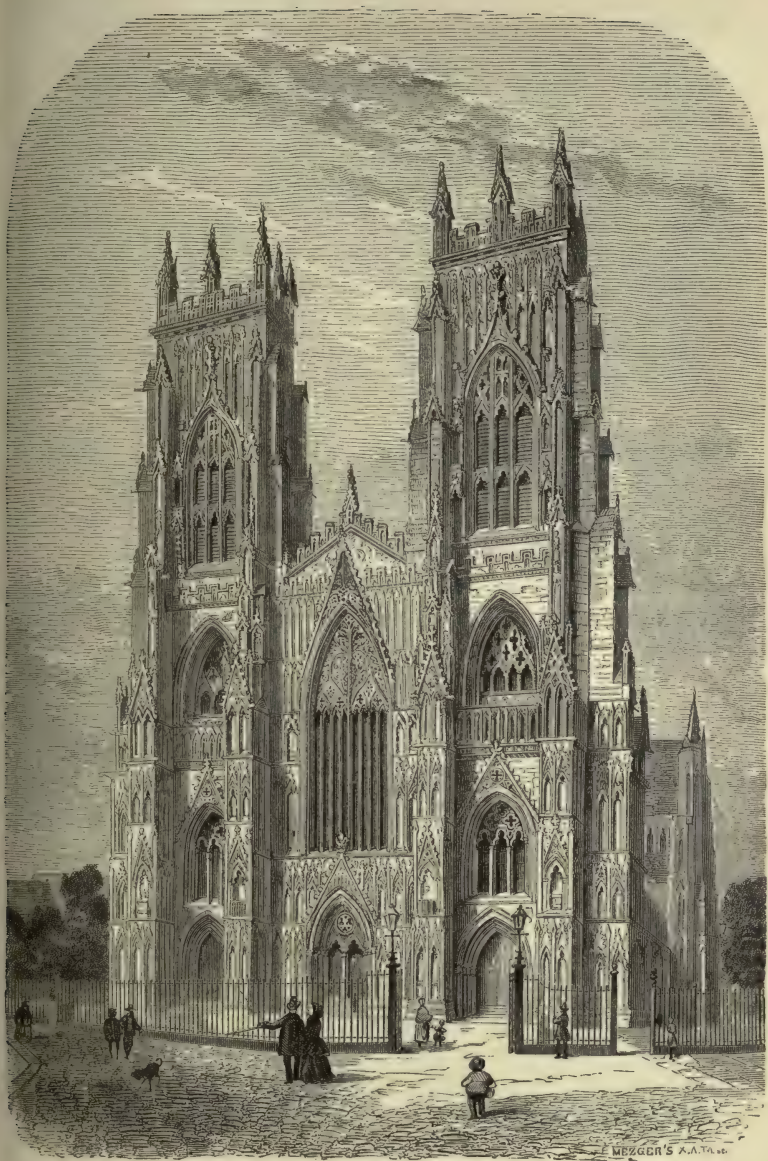


Fig. 62.—York Minster; west front.

examples we may name Lichfield Cathedral, the Abbey Church of Bristol, the nave of York Cathedral, the nave of Exeter Cathedral, Battle Abbey, and Tintern Abbey. Many churches were enlarged and enriched by the addition of such chapels during the prevalence of this style. Excellent examples of its mouldings and ornamentations are to be found in the many fourteenth century tombs and monuments in our cathedrals and churches.

A great improvement took place in domestic architecture in England in the reign of Edward III., especially in the halls of castles and palaces. The Round Tower of Windsor was built by him for the table of the Knights of the Order of the Garter, founded in his reign. As examples still remaining, we have the hall of the Bishop's Palace, Wells, and the gatehouse there; one of the gatehouses at Bury St. Edmunds, the hall at Penshurst, the earlier parts of Haddon Hall, and the noted Edwardian castles of Wales—such as Conway, Caernarvon, and Chepstow.

Third Period of Gothic Architecture in England: the Perpendicular Style, sometimes called "Third Pointed."

—The style which succeeded the Decorated in England is known as the Perpendicular. It is generally considered to have prevailed from 1377—the date of the accession of Richard II.—to 1546—the date of the death of Henry VIII.,—and in the phase called Tudor until 1630-40. It was contemporary with the Flamboyant style in France. Its chief characteristics are the rectilinear lines which replaced the flowing tracery of the windows of the Decorated period. The same feeling, however, pervaded the other features of Perpendicular buildings,—the buttresses, towers, and piers being all slight, and continuous vertical

lines being used whenever possible. All this offers a strong contrast to the dark shadows and raised mouldings of the preceding period. The stone roofs of this style are more elaborate than those of any other, and display that peculiarly English feature, fan-tracery—a development of vaulting admitting the highest ingenuity and skill. The four-centred arch, sometimes called the Tudor arch, belongs to the latter part of this age.

The fronts of buildings of the Perpendicular period are often very fine. Those of Beverley Minster and King's College Chapel, Cambridge, are considered the best examples; and those of the Cathedrals of Winchester, Gloucester, Chester, of the Abbey Church of Bath, and St. George's Chapel, Windsor, are also good. The mouldings of this style are more regular and more shallow than in the two which preceded it. Sculptured animals are frequently introduced as ornaments, often producing a grotesque effect.

The three typical specimens of English edifices in this style are Henry VII.'s Chapel, at the east end of Westminster Abbey, St. George's Chapel, Windsor, in the precincts of the Castle, and King's College, Cambridge. Henry VII.'s Chapel (Fig. 63) is a prolongation of the eastern limb of the Abbey, and is in fact the Lady Chapel, as well as the sepulchral chapel of the king whose name it bears. It consists of a nave, two aisles, and five small chapels, and can only be entered from the Abbey itself. The exterior is richly decorated; the buttress turrets are especially beautiful, rising to a considerable height above the parapet, and ending in *finials* (*i. e.* the tops of buttresses and pinnacles in Gothic buildings), richly ornamented. The flying buttresses are also extremely ornate, covered

with lions, dragons, and other symbolic creatures. The chief beauty of the whole is, however, universally admitted to be the groined ceiling of the interior, which is the most exquisite specimen of fan-tracery in existence, the whole surface being spread with a network of lace-like ribbing.

The Chapel of King's College, Cambridge, is not so richly ornamented as Henry VII.'s, but is remarkable for being one of the very few large Gothic churches without side-aisles, the absence of which gives an almost overwhelming sense of space. Its vault of fan-tracery yields to none except that of Henry VII.'s Chapel, and for vigorous mastery of the style it is absolutely unequalled by any other building.

St. George's Chapel, Windsor, has a fine groined fan-tracery roof, which entitles it to rank with the other two.

The Cloisters and Lady Chapel of Gloucester Cathedral, the central tower, Lady Chapel, nave, and western transepts of York Cathedral, and an immense number of parochial churches—especially in Somersetshire, Gloucestershire, Norfolk, and Suffolk—may be instanced as further examples of the style.

The Scotch chapels of Roslyn and Holyrood belong to this age, and combine the elegance characteristic of it with northern massiveness and simplicity.

The Tudor, or Florid English style, is the term sometimes applied to the Late Perpendicular, when the Pointed style was beginning to decline in England,—which it did not do until some years later than in the rest of Europe.

The Tudor style was remarkable for redundancy of ornament, in which a constant repetition of the same forms took the place of the exquisitely-carved foliage and

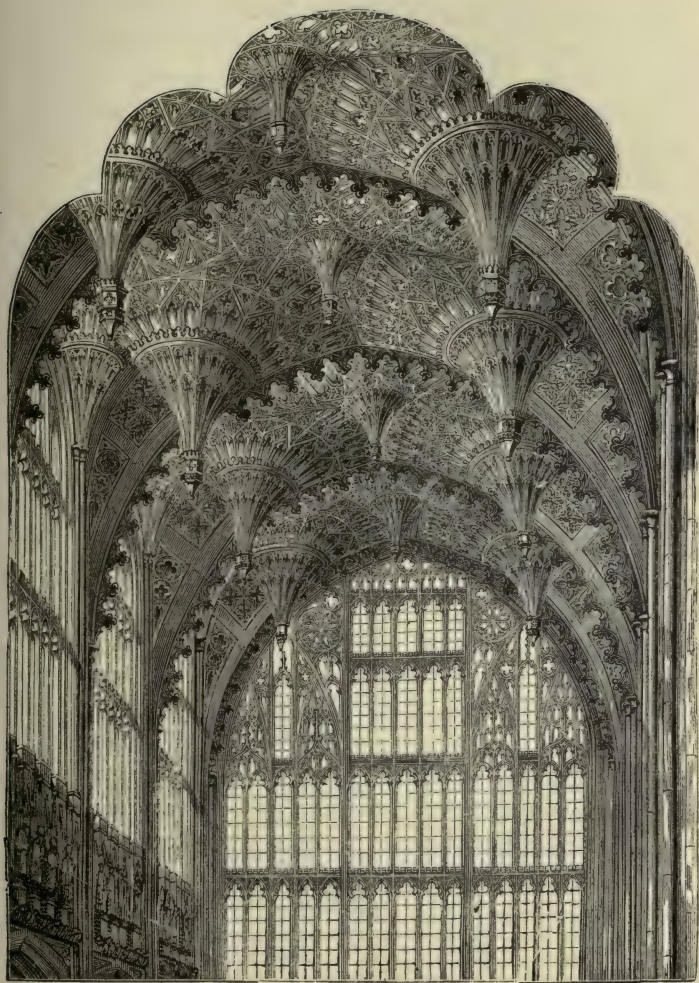


Fig. 63.—Roof of Henry VII.'s Chapel, Westminster.

sculpture of the earlier part of the period. The more extensive use of panelling was another characteristic, the walls of Tudor chapels being almost entirely covered with it. Fan-tracery vaulting was extensively employed, and in many cases clusters of pendent ornaments resembling stalactites mark the intersections of the ribbing. The doorways are extremely elaborate, and often form the finest portion of the work. That of King's College Chapel, Cambridge, is an excellent example.

The ecclesiastical edifices of this age are not numerous, and it is in the domestic buildings, such as palaces and castles, that the style can be best studied. Large sums were expended by the nobility on their private residences. Henry VII. built a handsome palace at Shene, in Surrey, to which he gave the name of Richmond, retained by the town which grew up round it, although not a trace of the building itself remains. It was in this palace that the *bay* window (*i. e.* a projecting window rising from the ground) was first extensively used. In the time of Henry VIII., before the close of the style and the commencement of the Renaissance, the greater number of Tudor palaces were erected. One of the finest existing examples is Hampton Court Palace, built by Cardinal Wolsey. It consists of three quadrangles, and has a square tower at the entrance, flanked by an octagonal turret at each angle. The gateway is pierced through this tower, and is formed by an obtuse arch with *oriel* windows (*i. e.* windows projecting beyond the front of a building and supported by a corbel from the masonry of the wall). A battlement of open tracery crowns the wall. The buildings on the right and left of the tower have been modernized, but at each end is one of the original gables,

with its sloping sides adorned with griffins. The timber roof of the Great Hall (Fig. 64), built in the early part of



Fig. 64.—Wolsey's Great Hall —Hampton Court.

the sixteenth century, is one of the best existing specimens of carved roofs of this age. The finest in England, or

indeed in Europe, is the roof over Westminster Hall. Both these are technically called *hammer-beam* roofs. The roof over Crosby Hall, London, is another good example. The fire-places and chimneys of Tudor buildings were often enriched with beautiful carving and sculpture. The chimneys towered to a considerable height above the roofs, and were grouped in such a manner as to form an important and picturesque feature of Tudor mansions.

Foreign artists were constantly employed during the reign of Henry VIII., and to their influence is due the introduction of many Italian decorative details in domestic architecture. Girolamo da Treviso and Holbein were the most celebrated. They largely employed the moulded brickwork and terra cotta, at that time in vogue on the Continent.

4.—*The Transitional Style.*

The period of the transition from Gothic to Renaissance is commonly divided into the Elizabethan and Jacobean styles. It began in the latter part of the reign of Henry VIII., and lasted under various phases until the reign of Queen Anne, in the early part of the eighteenth century.

A few years before the death of Henry VIII., John of Padua, an Italian architect of note, arrived in England. His appointment to the office of "Deviser of His Majesty's buildings," in 1544, was the immediate occasion of the introduction of the Italian Renaissance style into England.

With the name of John of Padua must be associated that of Theodore Kave or Kavenius of Cleves. The chief work of John of Padua was the Palace of Longleat in Wiltshire, built between 1567 and 1579; and that of Theodore Kave, Caius College, Cambridge, erected between

1565 and 1574. Longleat is considered one of the finest English palaces of this period. It consists of three stories, each with an order of its own, and it possesses the essentially English feature of the principal windows being directed outwards, and the only internal quadrangle being a back-court instead of the Italian *cortile* (*i. e.* central court-yard). Caius College, Cambridge, is one of the most complete specimens of the Early Renaissance style in England. The buildings are half Gothic, and the gateways are richly adorned with Italian details. The Gate of Honour (1574) is the finest.

The chief English architects of the reign of Elizabeth were Thomas Holt, Smithson, and John Thorpe. The first built the public schools of Oxford, the gateway of which (1612) is a good example of the early Renaissance; the rest of the buildings are, however, of the debased Elizabethan Gothic. Holt was, it is said, the first English architect to introduce all the orders into a single front. Smithson, aided by Thorpe, erected Wallaton Hall in Nottinghamshire (1580-90), the general design of which resembles that of Longleat, but is pervaded by Gothic rather than Italian feeling. The following buildings also belong to the Transition period: Hatfield House, 1611; Holland House, 1607; Charlton in Wiltshire, Burleigh, 1577; Westwood, 1590; Bolsover, 1613. They are all characterised by a lack of simplicity and elegance, being wanting alike in the distinctive beauties of the Gothic and Italian styles; yet they possess a charm of their own which is almost superior to anything of which more regular works can boast.

The first and most accomplished architect of the Renaissance in England was Inigo Jones, who studied the

principles of architecture in Italy at the expense of the Earl of Pembroke. His fame rests chiefly on his design for Whitehall Palace, planned by command of James I.: the present Banqueting House in Whitehall (Fig. 65) was a single feature of that great project, and the only part of it actually carried into execution. Many other buildings in London and different parts of England were designed by

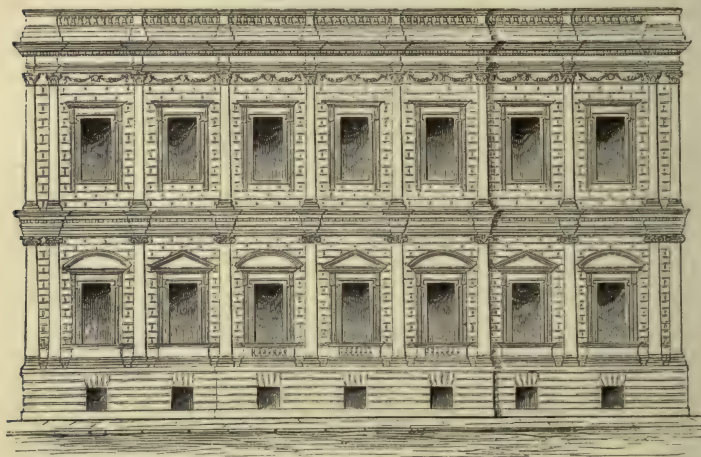


Fig. 65.—The Banqueting Hall, Whitehall (by Inigo Jones).

Inigo Jones. Of these, St. Paul's, Covent Garden, was perhaps the most successful. It has a recessed *portico in antis*, with very simple pillars, which gives an extremely dignified appearance to the outside of the building. The inside is somewhat spoiled by the building up of the central door in order to allow the altar to be placed at the east end, which takes away the meaning of the portico.

We now come to Sir Christopher Wren, who was born

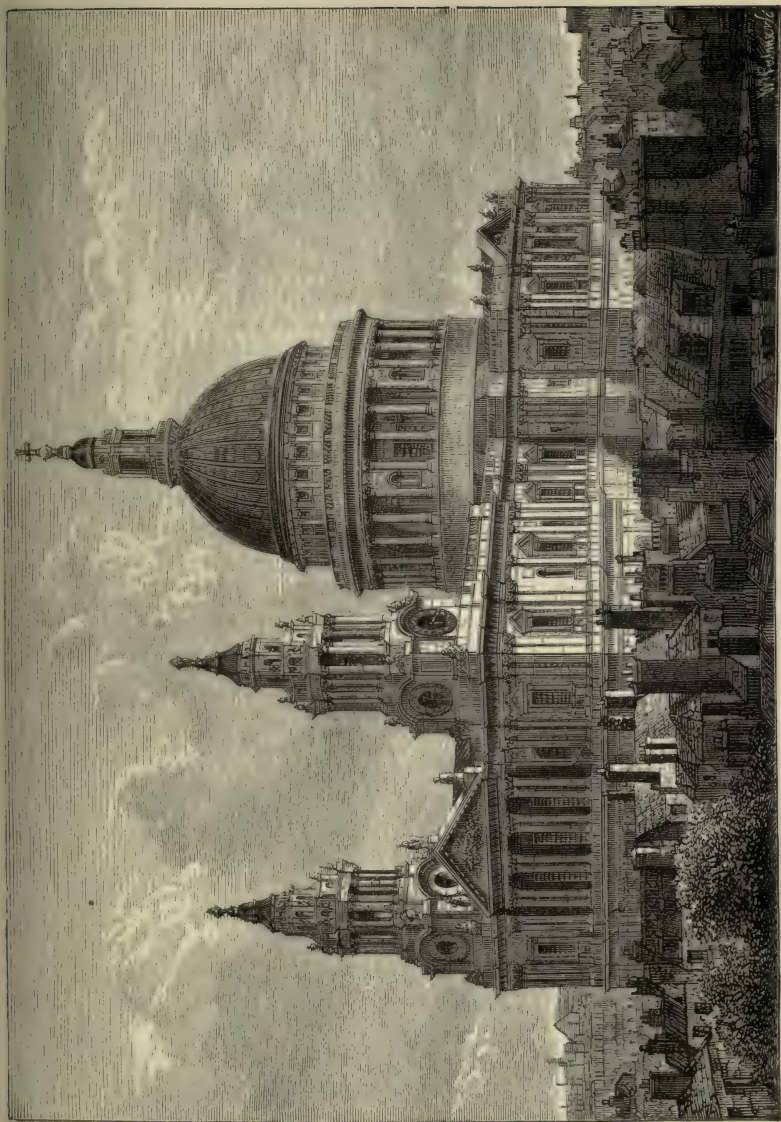


Fig. 66.—St. Paul's Cathedral, London.

about 1632, when Jones's reputation was at its height. Wren was early distinguished for his mathematical and scientific acquirements. The Great Fire of 1666 opened for him a splendid field as an architect, and to this circumstance we are indebted for the finest buildings of the metropolis. Within three days of this disastrous conflagration Wren presented a plan to the king for the rebuilding of the whole city. This it was not found practicable to carry out; but the restoration of St. Paul's Cathedral and of some fifty other churches was entrusted to him. The present cathedral was commenced nine years after the Fire. It is the largest and finest Protestant Cathedral of the world, and thirty-five years were spent in its construction. The ground-plan is a Latin cross, with nave, choir, and transepts. It is 500 ft. long from east to west, by about 250 ft. wide at the transepts. The outside of St. Paul's consists of two superposed orders—*i. e.* one over the other. The western entrance has a portico of twelve Corinthian columns supporting an entablature, from which rise eight Composite columns supporting a second entablature, surmounted by a pediment enriched with sculpture. The western towers are about 250 ft. high, decorated with Corinthian columns. The dome is a triple structure. The part seen from the outside springs from a base 250 ft. from the pavement, and the summit is 404 ft. high. Though open to criticism in many of its minor details and arrangements, St. Paul's (Fig. 66) is allowed to stand foremost among buildings of its class in Europe, St. Peter's at Rome alone excepted. Its interior lacks decoration, but its exterior is undoubtedly the most harmonious and imposing composition which Renaissance architecture has yet produced.

Greenwich Hospital, the steeple of Bow Church, and the interior of St. Stephen's, Walbrook, are considered the best of Wren's other works. The western towers of Westminster Abbey were added after his design.

5.—*Architecture in England in the Eighteenth Century.*

On Sir Christopher Wren's death, in 1723, his pupil Hawksmoor, and Vanbrugh were the most promising architects of the day; but neither of them produced anything denoting high original genius. The principal works of Hawksmoor were St. George's, Bloomsbury, St. Mary's Woolnoth, in Lombard Street, and St. George's in the East; and of Sir John Vanbrugh, Castle Howard and Blenheim Palace.

James Gibbs, an architect who rose into some eminence in the middle of the last century, built St. Martin's-in-the-Fields, one of the handsomest churches of the day. The octastyle (eight-columned) portico of Corinthian columns is specially fine if considered merely as an accurate copy of a classic design; but, of course, all originality of treatment is wanting. The Radcliffe Library at Oxford, also by Gibbs, is one of the best classical buildings in that city.

Sir William Chambers and Sir Robert Taylor were the most celebrated architects of the reign of George III. They carried the imitation of classic and modern Italian buildings to the greatest extreme, displaying much erudition and intimate acquaintance with the buildings of antiquity, but less of that imaginative genius which alone can give originality to a building. Sir William Chambers designed Somerset House and a great many other buildings

of the day, adhering in them to the Italian style; but shortly after his death, the publication of the various plates and descriptions of the ruins discovered in Greece led to a rage for Greek in preference to Roman forms. The brothers Adam endeavoured, with but small success, to imitate Greek forms in the Adelphi Terrace, the screen of the Admiralty, and other buildings in London; much of the detail of their work, however, especially of its internal finishing, was very graceful and well-designed. They were more successful in producing an effective exterior in the college at Edinburgh, with its fine monolithic pillars. It is difficult to understand to what Sir Robert Taylor owes his reputation. His buildings connected with the Bank of England are certainly inferior to the prison of Newgate, designed by Dance, which is, in its way, a masterpiece of appropriate and original architectural expressions of character.

6.—*Architecture in England in the Nineteenth Century.*

The Classical Revival of the present century, inaugurated by Sir William Chambers in the latter part of the eighteenth century, was at first marked by Italian features. The publication of Dawkin's and Wood's "*Illustrations of Palmyra and Baalbec*," in 1750, first directed English attention to the beauties of Roman buildings, and this interest was sustained by Adam's "*Spalatro*," brought out ten years later. It was the series of works on Greece and Greek antiquities, commenced by Stuart in 1762 and completed by Cockerell in 1861, which led to the preference of Greek to Roman forms. The Greek Doric became the favourite order, and soon not a building, how-

ever humble, was considered complete without a classic portico.

This rage for the imitation of classic forms was destined to give way before a passion for the revival of our national style of architecture, which led many, whose sympathies were with mediæval rather than with antique thought, to reproduce the exquisite Gothic work of the middle ages, which had been so admirably suited to the ornate ritual of the Roman Catholic religion; and with this desire was associated a reaction against the coldness of Protestant worship and the simplicity of Protestant churches. Once more symbolic painting and sculpture, and the varied accessories of a ritual form of worship, were introduced in Protestant churches, and felt to be in their place; once more the screen separated the body of the congregation from the clergy, whilst the choir containing the altar was enriched with sculptures of mystic meaning, and glowed with many-coloured sacred pictures. Gothic spires and pinnacles became as common as Greek and Roman pediments had been: but both the resuscitated styles, beautiful and appropriate as they had been as the spontaneous expression of national thought, were too often spiritless, cold, and wanting in vitality, when they were copied to order.

To avoid confusion, we propose to notice the chief, first of the Classical, and then of the Gothic buildings of the 19th century. The new church of St. Pancras, built by Inwood between 1819 and 1822, almost immediately after the purchase of the Elgin marbles for the British Museum (1816), is a typical example of revived Greek. The Ionic order employed in it is a copy of the Erechtheum at Athens, also called the temple of Minerva Polias, and a

small "Temple of the Winds," in imitation of that at Athens, forms the steeple. To make it more complete, porches with caryatid columns have been added on the north and south sides, like those attached to the Athenian Temple. The University Club House in Pall Mall East, the portico of the Post-Office, and the front of the British Museum, are other examples in which the same order is employed.

Sir John Soane was perhaps the most successful of the architects of the early classical revival. He rebuilt the Bank of England, the order of which, as it now stands, is an exact copy of that of the circular temple of the Sibyl at Tivoli.

Holland, Burton, and Nash were three architects who erected many important classic buildings. In the portico of Carlton House, built by Holland, the most ornate form of the Corinthian column was employed. The columns were subsequently used for the portico of the National Gallery, where they may still be seen.

Wilkins, another celebrated architect of the early part of this century, worked both in the classic and Gothic styles. His masterpiece is the portico of University College, Gower Street. He also designed the National Gallery, which failed mainly from want of adaptation to a site which required a much more lofty building of bolder character.

Sir Robert Smirke, architect of the British Museum, and Hardwick, architect of Goldsmiths' Hall, should also be mentioned.

The chief and most original of all the buildings of the classic revival was St. George's Hall, Liverpool, by Elmes, completed after his death by Cockerell. It is 250 ft. long

by 140 ft. wide, and the order by which it is ornamented is 58 ft. high. One grand hall occupies the centre, with wide recesses on either side. This fine building is adapted, not copied, from the great halls of the Thermæ (baths) of Rome. The chief front has a portico with sixteen Corinthian columns, each 46 ft high; and although its general idea is Roman, it is carried out with Greek details.

In Edinburgh and Glasgow there are many successful

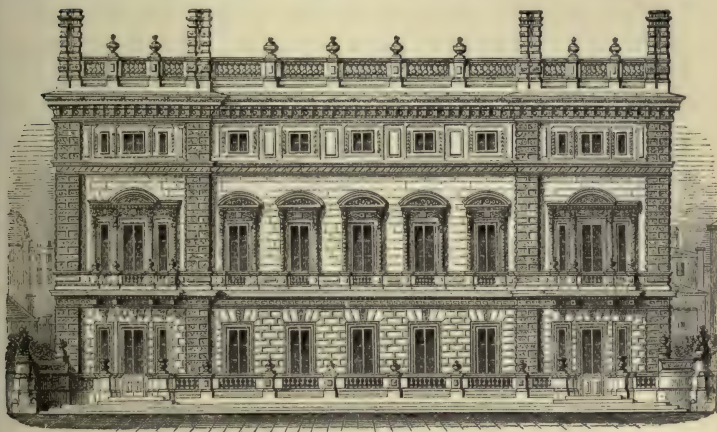


Fig. 67.—Bridgewater House.

buildings in the classic styles. The High School of Edinburgh, by Hamilton, is perhaps the best.

Sir Charles Barry was the first to realise how ill-adapted all this copying was to the requirements of our climate and our time; and he reverted, with much success, to the types furnished by the best palatial buildings of the Italian Renaissance. He designed the Travellers' Club, the Reform Club, and Bridgewater House (Fig. 67), introducing in the two latter buildings the Italian cortile in a slightly altered

form with great success. The Halifax Town Hall, his latest work, deserves special notice as a free adaptation of Renaissance architecture. The detail of this building is excellent, and its composition spirited; it is crowned by high-pitched roofs, and possesses a species of spire as original as it is happily conceived.

As distinguished examples of modern Renaissance we may name the Leeds Town Hall, by Broderick; the Carlton Club, by Smirke; Holford House, Park Lane, by Vulliamy; the Liverpool Exchange, by T. H. Wyatt; and the interior of the India House, by Sir Digby Wyatt. As a specimen of a still more recent date we may take the Royal Albert Hall; no building of the day has more successfully combined the skilful arrangement of plan and the bold treatment characteristic of early Roman buildings with the constructive dexterity of our day; though it is inferior in refinement of detail and in architectural merit to many of the buildings just enumerated. The Albert Hall is in the form of a Roman amphitheatre, with a *velarium* (*i. e.* awning) overhead; the corridors, staircases, and sloping rows of seats are all borrowed from the Roman type, but the huge roof of iron and glass, the external terra-cotta decoration, and the mosaic frieze are modern features. The original design was by Captain Fowke, but the actual construction and the working designs are due to General Scott, C.B.

Horace Walpole (1753—1770) was one of the earliest to attempt to revive mediæval architecture; but the first great impulse was given by the erection of Fonthill Abbey, a vast private residence in which Mr. Beckford attempted to reproduce an old Gothic Abbey. It was completed in 1822, and caused a great sensation.

One of those who did most to promote this movement was John Britton, who brought out a series of fine works on the architectural antiquities of Great Britain, which were followed by the publications of Pugin—a man of real genius and rare energy. Rickman did more, however, than these two to systematise for men of taste and intelligence the study of architecture as an art, and he it was who introduced the nomenclature generally employed by all writers on Gothic architecture.

Typical buildings in revived Gothic are Windsor Castle, the Houses of Parliament, the New Museum of Oxford, and the Albert Memorial. The first was almost entirely rebuilt under the direction of Sir Jeffrey Wyattville (1826), who gave it the appearance of an old castle adapted to the requirements of a modern monarch; and it may be taken as a specimen of such Gothic as was designed before Pugin's day. It is not without effectiveness on a general view, but its details are lamentably inappropriate.

The second, built by Sir Charles Barry, is in the Gothic of the Tudor age, and owes its beauty of detail to Pugin's own superintendence. Though fashion has now preferred other styles, and it is customary to run down this building, it is probably the finest effort of the Gothic revival, not in England only, but in all Europe. In its plan, its detail, and the beauty of its sky-line, it is especially successful.

The New Museum of Oxford, from the designs of Mr. Woodward, may be fairly said to represent the results of Mr. Ruskin's teaching. It was begun in 1855, and is a good example of all that was then considered most advanced.

The Albert Memorial, by Sir Gilbert Scott, the most recent and the most ornate effort of revived Gothic, though far from popular among architectural critics, must be taken

as representing fairly well the point which the art has reached.

Other examples of note, which our space only permits us to name, are the—

- Martyrs' Memorial, Oxford, *Scott* (1848).
- Lincoln's Inn Hall, London, *Hardwick* (1843).
- St. George's Church, Southwark, *Pugin* (1845).
- St. Giles' Church, Cheadle, *Pugin* (1849).
- Holy Trinity Church, Westminster, *Pearson* (1849).
- All Saints' Church, *Butterfield* (1849).
- Irvingite Church, Gordon Square, London, *Brandon* (1851).
- Exeter College Chapel, Oxford, *Scott* (1858).
- Manchester Assize Courts, *Waterhouse* (1859).
- St. James's Church, Garden St., Westminster, *Street* (1860).
- Northampton Town Hall, *Godwin* (1861).
- Preston Town Hall, *Scott* (1862).
- Aberystwyth College, *Seddon* (1864).
- Cork Cathedral, *Burges* (1865).
- Glasgow University, *Scott* (1866).
- St. Pancras (Midland Railway) Terminus, London, *Scott* (1873).
- Keble College, Oxford, *Butterfield* (1867).
- Balliol College, Oxford, *Waterhouse* (1867).
- Cardiff Castle restorations, *Burges* (1868).
- Manchester Town Hall, *Waterhouse* (1869).
- New Law Courts, London, *Street* (1881).
- Natural History Museum, London, *Waterhouse* (1881).

It is difficult to define the present position of architectural art in England. Our architects can no longer be divided into classes, one practising revived Gothic, the other revived Classic. The truth appears to be that revived Greek is falling into disuse, whilst Renaissance is regaining favour, and the transitional architecture bearing Queen Anne's name is, strange to say, being brought for-

ward by men who till lately have been chiefly known as supporters of revived Gothic. As examples of this, the very latest fashion in the art, we may name New Zealand Chambers, in Fenchurch Street, and many other buildings, by Mr. Norman Shaw, and the New School Board Offices, on the Thames Embankment, by Mr. Bodley.

During the last few years many of the principal artists have built houses for their own use. Sir Frederick Leighton, President of the Royal Academy, Mr. Millais, Mr. Frederick Goodall, Mr. Pettie, Mr. Val Prinsep, Mr. S. Luke Fildes, Mr. Frank Holl, Mr. Seymour Lucas, Mr. Colin Hunter, have all erected mansions which have greatly added to the importance of architecture in England. Most of them have adopted some modified form of the style of Queen Anne, and have treated it picturesquely.

SCULPTURE.



SCULPTURE.

INTRODUCTION.

IN its true sense, Sculpture is the art of cutting or graving hard materials; but it has come to mean all representation of organic life in relief, whether in

The round, i.e. fully detached.

Alto-relievo or high relief, *i.e.* nearly detached from the surface.

Mezzo-relievo or semi-relief, *i.e.* fully rounded, but still attached to the surface.

Basso-relievo or low relief, *i.e.* slightly raised from the surface.

Intaglio or *cavo-relievo*, *i.e.* hollowed out.

The Egyptians used a kind of relief peculiar to themselves, a very low relief sunk below the surface, and therefore combining *basso-relievo* and *intaglio*. It is called by the French *bas-relief en creux*.

We propose to interpret sculpture in its widest sense, which includes: the chiselling of perfect figures and groups in any hard substance; the carving of high or low reliefs, whether in marble, ivory, wood, or any other material; the moulding of statues or groups of a plain material

enclosed within a coating of more noble material—such as the *chryselephantine* (*i.e.* gold and ivory) statues of the Greeks, in which the nude portions were of ivory and the clothing and weapons of gold; bronze and metal statues, whether cast in a mould or beaten into shape; terra-cotta statues and architectural ornaments; plaster statues and bas-reliefs; wax or clay models; engraved gems, whether intaglios or cameos; and medals or coins, whether stamped or cast.

MATERIALS USED IN SCULPTURE.

Marble.—For statues and groups marble is the favourite substance, on account of its crystalline texture and of its gleaming surface, which admits of a high polish and absorbs the light equally. The most famous marbles used by the ancients were the Parian, from the island of Paros, and the Pentelic, from the mountain of Pentelicus, near Athens, both of which were white. Black and coloured marbles were also used. The Egyptians employed substances even harder than marble, such as porphyry, basalt, and granite. Modern sculptors generally prefer the white fine-grained Carrara marble.

Bronze is the principal metal used in sculpture. It consists of a mixture of copper and tin, the quality varying according to the proportions of the ingredients. *Gold, silver, copper, lead*, and even *pewter*, which is a mixture of lead and tin, have occasionally been employed.

Terra-cotta, baked clay, was much used by the ancients for small statuettes and ornaments. In Italy in the fifteenth and sixteenth centuries it was revived, and used for busts and architectural decoration. In the latter century it was introduced into France and England. Excellent examples

may be seen in the old gateways of Hampton Court. At the present day it is very frequently employed in the ornamentation of important buildings.

Plaster of Paris, gypsum, when burned and reduced to powder, forms a paste which immediately *sets*, or becomes firm, on being mixed with its own bulk of water; for this reason it is much used in making casts and architectural decorations.

Alabaster, a kind of gypsum found in Tuscany and also in Derbyshire, was at one time much used for vases and statuettes.

Limestone and *Sandstone*, softer and less durable materials than marble, are largely employed for architectural ornaments.

Wood.—The principal woods employed for carving are, that of the lime, which though soft is tough and durable; the oak, and the cedar.

Ivory.—The carving of ivory was practised by the Romans. It was carried to great perfection in the early days of the Christian Church, when it was used for statuettes, tablets, and other ornaments, many of which may be seen in the South Kensington Museum. The ivory chair of St. Maximian, made in the sixth century, is still preserved in the Cathedral at Ravenna. In the year 803 two beautifully-carved ivory chairs were presented to Charlemagne.

Gems.—The principal gems used by ancient engravers were : carnelians, chalcedony, onyx, sardonyx, agates, jaspers, garnets, beryls, amethysts, sapphires, rubies, topazes, turquoises, etc. For cameos, the onyx was preferred above any other stone.

Coins and Medals.—Gold, silver, copper, bronze, and occasionally other metals or combinations of metals are used.

We may now briefly describe the various PROCESSES employed in the different kinds of sculpture.

For STATUES, GROUPS, and HIGH or LOW RELIEFS in MARBLE, the sculptor first “sketches” his design on a small scale in clay or wax. He next makes a model of the required size, having the object to be represented before him. The clay is kept moist whilst it is being worked, and when the model is completed is allowed to harden. A *cast* is then taken of the model by throwing over it a mixture of liquefied plaster of Paris. When the plaster-mould so obtained is hardened, the clay inside is picked out, and an exact impression of the model remains. This mould is then brushed over with some kind of varnish and filled with fresh plaster, and as soon as it is *set* the mould is removed with chisels, and a complete *fac simile* of the model is produced. With this before him the artist begins to work in the marble. The cast and the marble are placed on two blocks, called scale-stools, exactly alike; a vertical rod with a sliding *needle* attached—so adapted by a movable joint as to be set at any angle and then fastened—is then fixed to the block on which the cast stands, and the needle is adjusted until it touches a certain point of the cast. The rod is then removed to the block on which the rough marble stands, and the marble is cut away until the needle touches it as it did the model. A mark is made on the two corresponding points of the model and block. This operation, which is called *pointing*, is repeated until all the different surfaces of the future work from the outside of the marble are ascertained, when

workmen rough-out the figure or group, the artist himself adding the finishing touches. It is said that Michelangelo worked out some of his statues from the marble without any previous model or design.

In making BRONZE STATUES similar preliminary steps are taken. Instead of plaster of Paris, loam or sand is used for making the mould, and molten metal is poured into it. To prevent a too great weight of metal, the interior of the mould is usually partly filled with cores of sand, which leave room for only a thin coating of the metal. When the cast is cold, the surface is perfected by means of a graving tool. Sometimes a bas-relief is beaten out without previous casting: in that case the form is obtained simply by beating or hammering until the proper form is required: iron and bronze are sometimes beaten when hot; silver and gold when cold. The art of carving figures in relief on metal is called *chasing*: the term *toreutic* (from a Greek word signifying to carve) has been applied to all kinds of metal work.

In modern times zinc, iron, and even tin, have been used for statues; but they require a coating of some other substance to protect them from the action of the weather. For this purpose a thin layer of bronze has a good effect, and can easily be applied by the process of electro-plating.

WOOD, STONE, and IVORY CARVING are performed by hand without the aid of any previous process.

For GEM-ENGRAVING, splintered diamonds, fixed into iron instruments, are used; the work is executed by the hand. A drill is employed for cutting out the larger and deeper portions of the work, which, when finished, is polished with emery powder. Gems cut in relief are

called *cameos*; those which are hollowed out *intaglios*. The term *cameo* is, however, especially used to denote the very small pieces of sculpture in stones having two layers of different colours; the upper colour being used for the object to be represented, the under serving as background.

DIE-SINKING is the art of engraving the die or stamp used for coining, and for stamping thin plates of metal with designs of various kinds. The blank die is engraved in intaglio with the device required, by the aid of small steel tools. The face of the die is then hardened by heat, after which it is ready for use.

The subjects suitable for representation in sculpture are necessarily limited. Except as an accessory, vegetable life is almost excluded from its sphere. The infinite variety and richness of the details of foliage, fruit, and flowers, and the way in which, when grouped together, they intertwine and hide one another, render it impossible that they should be accurately represented in an art to which exact imitation is forbidden. It is only plants with prominent characteristics that can be used as architectural accessories. Such was the deeply-indented acanthus leaf so largely employed by the Greeks and Romans.

The noblest study of the sculptor is man, "the human form divine," and to produce a perfect statue is his highest task. The human figure is made up of an infinite variety of curves and sinuous lines, and the sculptor can find nothing more perfect to imitate than fine types of humanity, in the prime of youth and vigour; but he must not be content with mere copying,—he must aspire to the embodiment of ideal conceptions. Beauty of form is plastic—that is to say, it may be represented by modelling in an

infinity of form. Freely drawn curves, and the oval, are the materials for all fine outline, and one of the most beautiful forms in which such outline is to be found is the human body. The nude figure is the most suitable for sculpture ; where drapery is employed, it should follow the lines of the body, and indicate, not conceal, its contour.

Next to man, the most highly organized animals, such as the horse and the dog, are the finest subjects for the sculptor.

Groups, in which the figures do not stand out separately, but partly hide each other, afford scope for the highest artistic genius, and should form a rhythmic whole, with all the parts well balanced—producing a pleasing effect of variety in unity.

As sculpture deals with plastic form alone, it has generally been supposed to disdain the aid of colour ; yet the Egyptians, and probably also the Assyrians, invariably coloured their sculpture, except perhaps those statues which were of hard basalt or highly-polished granite. It is known that the Greeks also coloured their sculpture, but it is difficult to ascertain how far they carried it in imitation of nature.

In our own day, the celebrated sculptor John Gibson tinted parts of several of his statues.

I. ORIENTAL SCULPTURE.

INDIA AND THE NEIGHBOURING COUNTRIES.

SCULPTURE in India is chiefly accessory to architecture, and the subjects represented are almost exclusively religious.

The earliest monuments of sculpture, as of architecture, in India, date from the rise into power of Asoka, about 250 B.C. They consist principally of reliefs on the outsides of pagodas, rock temples, and topes; groups or figures in the round being almost unknown.

In the ruined city of Mahabalipooram, near Madras, there still stand ancient Hindoo temples on which are fine groups of Indian Gods and Goddesses carved out of the living rock in high and low relief.

On the walls of a pagoda at Perwuttum there are some remarkable bas-reliefs representing a tiger-hunt, in which mounted horsemen are charging at full gallop. The reliefs on the entrance of the great Dagoba or Tope of Sanchi are animated battle-scenes, in which armed men are seen on foot, or riding on elephants or horses. A cast of this gateway is in the India section of the South Kensington Museum, together with a small model of the Dagoba itself.

Huge images of Buddha, and of Hindoo divinities, abound in every part of India and the neighbouring islands. In Bamiyan, in the west, is a statue 120 ft. high, and in Ceylon there are several 90 ft. high. In the

temple of Boro-Buddor, in Java, there are no less than 400 small images of Buddha in the external niches. All are alike remarkable for repose of attitude, and dreamy passiveness of expression. Representations of life in action, such as the bas-reliefs mentioned above, are rare. Siva, the Destroyer, whose work forbids repose, is, however, generally depicted with his six arms in violent agitation.

In many of the sculptured female figures of India we see evidence of the want of energy and character which is the result of the systematic oppression of the women of the East. Symmetry of form is replaced by a soft voluptuousness, and the only expression is a graceful simper, or a vague, dreamy smile. The goddess of Beauty, in the Pagoda of Bangalore, and the female divinity seated on an elephant in the cave-temple of Ellora are instances of this.

EGYPT.

Egyptian sculpture may be divided into three periods : The Old Empire, or Memphian Egypt, 3645-2668 B.C., the New Empire, to 524 B.C., and the Ptolemean Empire, to 30 B.C.

Sculpture in Egypt, as in India, is principally of a religious character, and the mythology of the country should be studied in connection with it. The chief characteristics of Egyptian art of every kind are massive grandeur and solidity ; the constant struggles with the power of nature in which the inhabitants of the banks of the Nile were engaged precluded dreamy contemplation, and engendered an energy and self-reliance which were reflected in the monuments erected.



Fig. 70.—Egyptian Statue in black granite.
In the British Museum.

The earliest works of Egyptian sculpture (Fig. 70) are remarkable for a freedom from restraint and a power of idealizing nature which is wanting in later productions; for they were executed before the hierarchy gained the upper hand in Egypt, and arrested all progress in art by condemning it to unchangeable laws, and by imposing models which artists were condemned to reproduce in monotonous repetition. The result of this was a sameness in the works produced which would have rendered it extremely difficult to fix their dates, if it were not that the name of the reigning sovereign is constantly introduced.

A striking proof of the superiority of early Egyptian sculpture was afforded in the Paris Exhibition of 1867. A wooden statue was there exhibited—lent by the late M. Mariette and now in the Museum at Boulac, near Cairo—of a certain Ra-em-Kè. Although much injured, this statue is even now a fine work of art: the body is well modelled, and the head lifelike and natural; the lips are parted by a slight smile, and expression is given to the eyes by the insertion of rounded bits of rock-crystal to represent pupils, in eye-balls of quartz shaded by bronze lids. A bright nail beneath each crystal marks the visual point.

The bas-reliefs of the tombs of Memphis, some of which are in the Berlin Museum, are among the earliest of Egyptian works of sculpture (Fig. 71). The figures are but slightly raised from the surface; they still retain the vivid colours with which they were painted. The ignorance of the laws of perspective, which were unknown till the fifteenth century, betrayed in these groups, somewhat mars their beauty; but they are finely carved, and have a great

historical value, as they are pictorial annals of the lives of the deceased, in which figures of the presiding deities are introduced. A very accurate notion of the appearance of these bas-reliefs may be obtained from the admirable reproductions in the Egyptian court at the Crystal Palace, executed by a band of trained mechanics under the direction of Bonomi, who studied in the best schools of

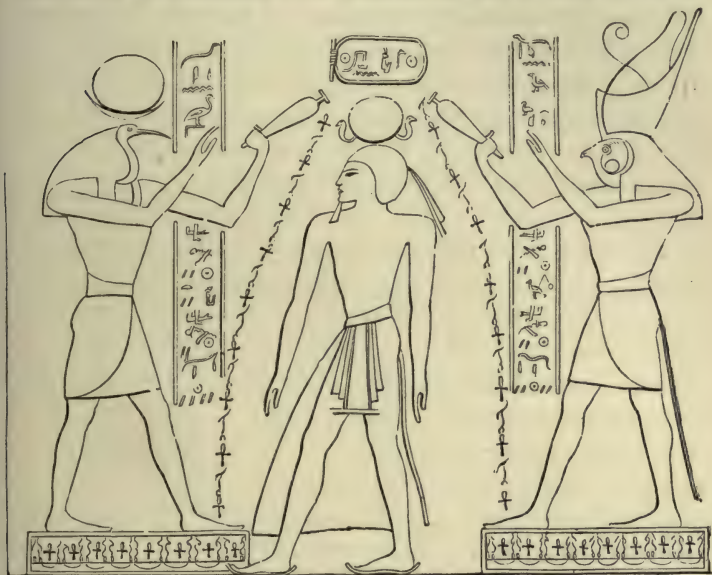


Fig. 71.—Egyptian bas-relief. Rameses III. between Thoth and Horus.

Egyptian art—the temples and the tombs. These bas-reliefs occupy an intermediate position between the art of the old Empire and that of the Ptolemaean period.

The great Sphinx of Memphis is a remarkable work, dating from the earliest times; it is hewn from a spur of the living rock. It is 172 ft. long by 56 ft. high.

Considerable portions of the avenues of colossal granite sphinxes leading up to the temples are still to be seen at Karnak and elsewhere; the grand seated figures of the Pharaohs guarding the entrances at Karnak, Ipsambul, etc., are in good preservation. The pair of colossal seated figures (70 feet high) erected by Amunothph III., at Medinet-Abou, one of which is the world-famed statue of Memnon; the still larger statue of Ramses II.—which was broken by Cambyzes—the fragments of which remain in the court of the temple at Medinet-Abou; and the four gigantic figures (65 feet high) of the same king carved out of the rock at Ipsambul (Fig. 9) are the most gigantic specimens of sculpture that were ever executed.*

It would be impossible in a work like the present merely to enumerate the various Egyptian antiquities contained in the British Museum, the Louvre, and the Berlin Museum. The principal are colossal statues, in which the arms are generally fixed to the chest and the legs connected together; smaller statues of kings, divinities, and priests; bas-reliefs either from tombs or temples; *stelæ* or tablets engraved with historical inscriptions either in relief or in intaglio; sarcophagi, boxes of granite, basalt, or stone, constructed to contain mummies, and covered with hieroglyphics; pottery † of different kinds, such as

* Reproductions on a small scale of many of these works may be studied at the Crystal Palace.

† Baked earthenware (*terra cotta*) vases were in use in Egypt in the most remote ages. The Egyptians manufactured a red ware, a pale red or yellow ware, and a shining or polished red ware. The finest Egyptian pottery was, however, the *porcelain*, made of a very fine sand, loosely fused, and covered with a thick silicious glaze of various colours. A beautiful blue tint was sometimes given to this ware by the use of oxide of copper.

amphoræ (wine-vessels), *canopi* (funereal vases), delicately carved, etc. We may add that the most valuable relic of Egyptian colossal sculpture known to exist is the head of the young Memnon, taken from the Temple of Memnon, and now in the British Museum.

In the Berlin Museum, in addition to the bas-reliefs already mentioned, the chief Egyptian object is a tomb,* discovered in 1823 in the necropolis of Thebes, and removed exactly as it was found. A quadrangular tomb rises in the centre, covered with hieroglyphics, round which are grouped boats, containing figures representing the mummy's escort to Hades, *amphoræ*, etc.

In 1881, Herr Emil Brugsch discovered a cave near the temple of Deir-el-Bahari, about four miles from Thebes, in which the mummies of several of the most celebrated of the Theban sovereigns were found—including King Amenhotep, 1666 B.C.; Thotmes I., II., and III.; and Rameses I. and II. (the Great). There were also found in the same cave several illuminated papyri, and numerous mortuary statues.

BRONZE STATUES, with a leaden or other core, are supposed to have been first cast in Egypt; and it was from the Egyptians that the Greeks learnt the art. Specimens may be seen in the various collections of Egyptian antiquities.

BABYLON AND NINEVEH.

In the chapter on Assyrian architecture we have already alluded to the important discoveries of ruins at Mosul, on the right bank of the Tigris, with which the names of the

* The most perfect specimen of Egyptian Art I remember to have seen.—*Owen Jones*.

French consuls, MM. Botta and Place, and the English traveller, Sir H. Layard, are inseparably connected. These bas-reliefs resemble those of Egypt in many respects; but they have an even greater historical value, for they are

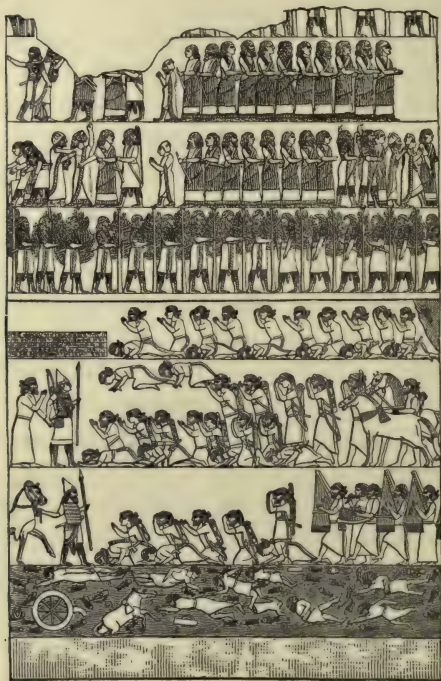


Fig. 72.—Assyrian bas-relief on a wall.

more varied and lifelike, and less loaded with figures of the deities. The same ignorance of perspective is betrayed in them as in the reliefs of Memphis: fishes and boats are seen piled one above the other, and human figures in

profile, with both eyes and shoulders visible. But for this flaw, the Assyrian bas-reliefs would be fine works of art. They are in very low relief, and are well carved and finely polished. The subjects are very varied. Battles, sieges, and hunting incidents abound. Our illustration (Fig. 73) is part of a lion-hunt—now in the British Museum—from the north-west palace of Nimrud. In



Fig. 73.—Assyrian bas-relief. Part of a Lion-hunt, from Nimrud.

every scene the king is the principal figure. He is always followed by an umbrella-bearer and a fly-flapper, or by musicians, and above his head hovers the Ferouher, the winged symbol of divinity. Among the monarchs who figure in the various bas-reliefs are Shalmaneser, Sennacherib, and Nebuchadnezzar.

Single statues are rare; there is a statue of a priest larger than life (Fig. 74) in the British Museum; but the nude human figure does not appear to have been studied in the East to any extent; although many different animals are rendered with surprising fidelity.

In addition to numerous sculptured Assyrian slabs and tablets, the British Museum possesses a small four-sided

obelisk of marble about six feet high—engraved with ten lines of the cuneiform character, and sculptured with twenty bas-reliefs, representing the offering of tribute to the king by conquered races—which was discovered near Kalah-Shergat. It is hoped that this obelisk may aid in the thorough deciphering of the cuneiform* character, as the Rosetta stone, also preserved in the British Museum, did of the hieroglyphic.



Fig. 74.—Statue of a
Priest.

In the British Museum.

The Louvre contains many extremely fine specimens of Assyrian sculpture, the principal being the four colossal winged bulls at the entrance of the palace of Khorsabad, already described (Fig. 10). The Assyrian man-bull, like the Egyptian sphinx, was the symbol of wisdom and strength combined.

Assyrian gems, many of which may be seen at the British Museum, are of great value. The earliest are of serpentine, and are of a cylindrical shape; those of later date are of agate, jasper, quartz, or syenite, either cylindrical in form or oval; they are engraved with figures of the gods and the names of the owner in the cuneiform character.

* There are three kinds of cuneiform writing: the Persian, the Median, and the Assyrian. The letters are shaped like arrows, wedges, or nails. The meaning of many of the signs has been discovered by Niebuhr, Grotefend, Rask, Lassen, Burnouf, Rawlinson, Hincks, Oppert, Ménaut, and others; but much still remains to be done before the numerous inscriptions in the cuneiform character can be fully deciphered.

PERSIA.

There are but few remains of Persian sculpture extant, and these few consist almost entirely of bas-reliefs on the walls of the palaces and the fronts of the rock-cut tombs. The principal, from the royal palace of Persepolis (Fig. 75), date from about 521-467 B.C., the golden age of the Persian monarchy. In these bas-reliefs the working of



Fig. 75.—Persian bas-relief, from Persepolis.

Assyrian and Egyptian influence can be distinctly traced, combined with a character peculiarly their own. In Persian works, historical events are frequently represented; but scenes of the chase or of war, so common amongst the Assyrians and Egyptians, are almost entirely unknown. Everywhere we see the king in an attitude of dignified

repose, attended by his court and receiving the homage of ambassadors, bringing tribute in the form of horses, camels, or costly raiment and vessels. These groups are probably faithful representations of actual scenes in the time of Darius or Xerxes. They are remarkable for the lifelike rendering of the animals and the graceful flowing drapery with which the human figures are clothed, suggesting Greek influence, and contrasting favourably with the close and heavy Egyptian and Assyrian garments.

A noteworthy exception to what we have said of the repose of Persian bas-reliefs, is a large group, hewn out of a steep and lofty rock at Behistan in Kurdistan, which represents a Persian king placing his foot on a prostrate enemy, with one hand holding a bow and the other raised as if about to strike. Nine prisoners bound together await their doom at a little distance from the victorious monarch, who is supposed to be Darius Hystaspes, after he had quelled the Babylonian rebellion in 516 B.C.

Human-headed and winged bulls and unicorns are of frequent occurrence in Persian sculptures. The king is sometimes seen contending with some huge symbolic creature; but even in the thick of the struggle he retains his calm self-possession and dignified expression of unruffled serenity.

On the façades of the rock-cut tombs, the king is generally represented worshipping Ormuzd, the god of light, the Ferouher or protecting spirit hovering above his head in the form of a man with the wings and tail of a bird.

The Persians greatly improved the art of gem-cutting. They adopted the cylindrical form of the Assyrians, but quickly abandoned it for the conical, employing chalcedony,

which they engraved with figures of their gods, etc. The cylinder signet of Darius I. has been preserved. It represents two warriors in a chariot, one directing the steed, the other standing behind the driver drawing a bow. A lion reared on its hind-legs appears calmly to await the discharge of the arrow, and above the group hovers the Ferouher.

ASIA MINOR AND SYRIA.

The sculptures of Asia Minor and Syria betray the influence of all the neighbouring nations, and cannot be said to have any distinctive character of their own.

The most ancient monuments of Asia Minor are the rock-cut bas-reliefs at the town of Bogas Koei, in Galatia. They consist of two processions; and the general style of the grouping and costumes is a combination of the Babylonian and Persian. We see the working of Assyrian influence in a marble chair, discovered in the same place, which has lions chiselled in relief upon it much resembling those of the portals of Nimrud. At the village of Nymphi, near Smyrna, there is a colossal bas-relief figure of a king, cut in a wall of rock, wearing the Egyptian *pschent* (a conical cap or crown with a spiral ornament in front).

In Syria there are also many relics of Egyptian and Assyrian art: on a wall of rock, north of Beyrout, there are bas-reliefs in honour of the victory of Rameses the Great, side by side with others commemorating Assyrian triumphs.

The Hebrews no doubt employed some sculpture—for we read of Jacob erecting a pillar over the grave of Rachel

—but it was principally in engraving and cutting gems and precious metals that the chosen people excelled. The golden Calf, the brazen serpent, the plate of gold for the high-priest's mitre, the engraved stones of the breastplate, etc., the cherubim and ornaments for the tabernacle, were works of this class.

The Phœnicians appear to have excelled in all the mechanical arts. Homer alludes to a chased silver goblet of exquisite workmanship, made by a native of Sidon; and Solomon invited workmen from Tyre when engaged upon the temple of Jerusalem. We read that the king of Tyre sent him a workman "skilful to work in gold, silver, brass, etc. . . also to grave any manner of graving" (2 Chron. ii. 14), "who made an altar of brass, and a molten sea supported by twelve cast oxen," etc. (2 Chron. iv. 1-22.)

In the ruins of Carthage, which was a colony of Phœnicia, Phœnician coins and medals have been frequently found.

CHINA AND JAPAN.

We cannot leave the East without a few words on the art of the Chinese and Japanese, although they never produced either statues or groups in stone or marble of any important size. There are many colossal bronzes of Buddha in Japan. There is one now at the South Kensington Museum, where may also be seen a fine Eagle with outspread wings, of Japanese workmanship, in hammered iron. Both nations have always been proficient in carving wood, ivory, tortoiseshell, etc.: they are wanting in imagination, but their power of imitation and proficiency in colouring are alike marvellous.

PERU AND MEXICO.

Of the sculptured figures and groups of the early races of the New World there is little to be said; they are remarkable rather for size than beauty, and consist of rude idols or coarse bas-reliefs on the temples and palaces. The pottery is of a different character; some of the Mexican and Peruvian ware which has been preserved is well modelled and coloured, and ornamented with peculiar taste. The oldest Peruvian terra-cotta objects are indeed equal to anything of the same age produced in Europe; but glazing was never attempted.

Mr. Stephens, the celebrated American traveller, discovered a number of vases of various shapes, carved or indented with curious patterns, in the "Tombs of the Incas" in Peru.

II. GREEK SCULPTURE.

IT was in Greece that sculpture first became an ideal art. Oriental arts were fettered by dogmatic rules. The chief aim of sculpture and painting in Assyria was the glorification of the reigning monarch; and in Egypt, sculpture, though religious as well as monumental, did not advance beyond conventional types. It was far otherwise with the Greeks, who early threw off the yoke of the old monarchies, and broke loose from the trammels of routine. It is true that they owed much to the Egyptians and Assyrians, but they borrowed chiefly the technical and mechanical rules of art, and, emancipating themselves from the old narrow traditions, rapidly worked out an independent style which was purely their own.

In Greece, as elsewhere, sculpture was connected with the religion of the country; the mythology of the Greeks, rightly understood, is an exquisite poem, and Greek art is a translation of that poem into visible forms of beauty. The imagination of the free-born Greek was unfettered by priestly dogma, and he peopled his land with deities, embodying the elements in ideal human forms instinct with life and intellect. The Greek realized with exceptional intensity the beauty of nature; he saw his gods in the

earth, the sea and sky, and, ascribing to them all that was best and highest in the noblest human types with which he was familiar, he strove to give expression to his ideal conceptions in ideal impersonations of human attributes. Thus Zeus, the lord of heaven, became the embodiment of strength of will; Athena, the protective goddess of wisdom and strength combined; Aphrodite, born of the waves, the goddess of female love and beauty.

In studying the sculpture of Greece, this double impersonation of the powers of nature and of human attributes must never be lost sight of, and we would urge those of our readers who are unfamiliar with Greek mythology, to acquaint themselves with the meaning of the principal legends of gods and heroes, upon which a flood of light has been poured by the researches of modern philologists, who have taught us to read the inward thought of infant races in the outward forms assumed by their language and their art.*

The relics of Greek sculpture which have been preserved are far too numerous for detailed description. A summary of the principal schools of sculpture, with a brief notice of the greatest masters and their most famous works, is all we can attempt.

Greek sculpture may be divided into four periods. The first, to which the general name of *archaic* has been given, lasted until the Persian wars; the second, from the Persian wars, about 490 B.C., to 400 B.C., during which time Athens was the leading power in Greece; the third,

* Two small volumes, by the Rev. W. Cox—‘Tales of the Gods and Heroes,’ and ‘Tales of Thebes and Argos,’—will be found useful as an introduction to the study of the more advanced works of Max Müller, Grote, and others.

from 400 B.C. to the death of Alexander the Great, in 323 B.C., in which period Sparta became the ruling city; and the fourth, from the death of Alexander to the conquest of Greece by the Romans, 146 B.C.

1. *First Period.*

The earliest sculptures of Greece known to us date from the eighth century B.C. They are a colossal statue of Niobe on Mount Sipylus, mentioned in the *Iliad*, and

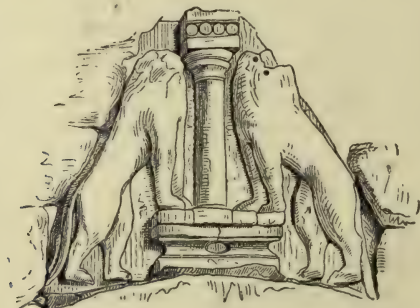


Fig. 76.—Sculpture on the Lion gate at Mycenæ.

the famous Lion gate of Mycenæ (Fig. 76), supposed to be still older: in the reliefs of this gate Assyrian influence can be distinctly traced. The carved chest of Cypselus—a work dating from 650 B.C. made at Corinth—had reliefs partly cut in cedar-wood, and partly laid on in gold and ivory, representing heroic myths. It was noticeable as being probably the earliest attempt to give visible form to the word-pictures of Homer and Hesiod. Pausanias (about A.D. 176) saw this chest and describes it.

The earliest names of artists which have come down to

us are those of a Samian family : Rhœcus, his son Telecles, and his grandson Theodorus, to whom the invention of the arts of modelling clay, engraving on metals, and gem-cutting has been attributed. Glaucus of Chios, who is said to have invented the art of smelting iron, was a famous bronze caster of the beginning of the seventh century B.C.

Dipœnus and Scyllis (about 580 B.C.) of Crete were more famous than any of their predecessors. They worked at Sicyon, and their school spread throughout Greece, and even to Italy (Magna Græcia). Many statues of gods found in the Peloponnesus and elsewhere have been attributed to it. A group discovered in the temple of the Dioscuri (Castor and Pollux) at Argos is remarkable as showing the transition from wood to more costly materials. It represented the Dioscuri on horseback, and was carved in ebony, inlaid with ivory.

Spartan artists took up the work begun by these Cretans, and developed the wood and ivory work into the *chryselephantine* (i. e. gold and ivory) statuary which subsequently became so famous. A group in cedar wood by the Spartan artists Hecyles and Theocles, representing the adventure of Hercules with the Hesperides (the guardians of the golden apples), was found in the treasure-house of the Epidamnians at Olympia.

To Canachus of Sicyon, who flourished about 500 B.C., is attributed the celebrated colossal statue of Apollo, made for the sanctuary of Didyma near Miletus, which was carried away by the fugitive Xerxes.

Ageladas of Argos was famous for his statues of athletes; one of Cleosthenes of Epidamnus, on a chariot with four horses, was the admiration of all Greece.

Calamis, Pythagoras, and Myron, the immediate fore-runners of Pheidias, may be looked upon as artists of a transition period. Calamis represented a greater diversity of subjects than any previous sculptor; his horses were especially lifelike, but his human figures were not so good. A marble copy of one of his works—Mercury carrying a Ram—is in the collection of Lord Pembroke, at Wilton House.

Pythagoras was truer to nature than Calamis; his works were remarkable for delicacy of execution; his statue of the lame Philoctetes at Syracuse, a statue of an athlete at Delphi, and his group of Europa on a Bull at Tarentum, were especially admired.

Myron, the third and greatest of this group of artists, was (with Pheidias and Polycleetus) a pupil of Ageladas. He generally employed bronze for his works, which comprised a vast variety of subjects, although he especially delighted in representing athletes in vigorous action. His Marsyas in the Lateran at Rome, and his Discobolus (disc thrower) in the Vatican (Fig. 78), are among his most successful statues. They are full of life and animation, and give proof of consummate knowledge of anatomy. The famous Cow of Myron, which formerly stood on the Acropolis of Athens, must also be mentioned.

Of the now-existing monuments belonging to the first period of Greek sculpture, we must name the sculptures from the temple at Assos, now in the Louvre; the metopes from the temples of Selinus in Sicily, now in the museum at Palermo; the Harpy, Chimæra, and Lion tombs, from Xanthus in Asia Minor, large portions of which are in the British Museum; and above all, the sculptures from the Temple of Ægina.

The remains of six temples were discovered in Selinus in 1823. They consist principally of metopes* of limestone, adorned with sculptures in very high relief, one of which represented a struggle between an Amazon or a goddess, and a warrior, and another a dying warrior with a female figure placing her foot on his prostrate body. They are all lifelike, and full of promise, and their chief interest consists in their being among the earliest works in which an attempt was made to shake off the influence of Eastern



Fig. 77.—From the Harpy tomb in the British Museum.

art, and to produce freely-arranged groups and ideal forms. We may add that they have much colour remaining, and are supposed to date from about 650 B.C. Casts may be seen in the British Museum.

The most remarkable of the monuments from Xanthus is the famous Harpy tomb (Fig. 77), in the Lycian room

* A metope, it will be remembered, is the square space between two triglyphs in the entablature of a Doric temple.

of the British Museum, discovered with many other relics by Sir Charles Fellowes a few years ago. It is supposed to date from the sixth or seventh century B.C., and alike in arrangement and execution it is purely Greek, representing in an artistic form the myth of the carrying off of children by Harpies, who appear as winged female figures.

The sculptures of the Temple of Ægina were discovered in the year 1811. They are at least a century later than those of Selinus or Xanthus, above mentioned. Amongst heaps of broken fragments seventeen nearly perfect statues were dug out, which belonged to the eastern and western pediments of the Temple of Ægina, dedicated to Athena. The original statues, which were carefully restored by Thorwaldsen, are now in the Glyptothek at Munich. Complete casts of them, properly arranged, are to be seen in the Phigaleian saloon of the British Museum. The meaning of the sculptures has been very differently interpreted; they are, however, evidently memorials of victories. They are of Parian marble, and are so carefully executed, that even the wrinkles of the nude portions are rendered. The limbs are delicately moulded, and full of energy; the attitudes graceful and expressive; but the heads are of the Eastern rather than the Greek type; the oblique eyes and sharp chins reminding us of Assyrian bas-reliefs.

In archaic sculpture the arrangement of the draperies and hair is eminently conventional and artificial; the pose of the figures is often stiff and constrained, and a foolish smile is not unfrequently to be found on the faces. As art made progress, its gradual emancipation from the trammels of conventionalism may be traced; and the best works executed towards the close of the period we have been reviewing, retain no more of the artificial in pose and the

conventional in treatment, than serves to give increased value to the sense of beauty which breathes through the whole—struggling, so to speak, to find a means of expression.

Before closing our review of the first period of Greek



Fig. 78.—The Discobolus, after Myron.

sculpture, we must name two fine statues of Apollo, found one at Tenea (between Corinth and Argos), the other in the island of Thera. The former is in the Glyptothek of

Munich ; the latter in the Temple of Theseus at Athens. Both are supposed to date from a very early age.

2. *Second Period, 490-400 B.C.*

We now come to the age of the final development of Greek art, with which the name of Pheidias is inseparably connected. The Persian wars destroyed the last remnants of Oriental despotism, and ushered in, alike in politics, literature and art, the golden age of Greece. The great statesmen Cimon and Pericles encouraged genius of every kind ; the tragic poets Æschylus and Sophocles refined the public taste, and inspired sculptors and architects with their glowing fancies ; and for a time Greece, with Athens for its capital, became the leading country of the world.

Pheidias, the master-artist of this golden age, was born about 500 B.C. He learnt the rudiments of his favourite art of Hegesias of Athens, and completed his studies under Ageladas. When Pericles assumed the reins of government Pheidias was about thirty-seven years old, in the prime of his genius, and he became the chief co-operator of that great statesman in his restoration of Athens. Under Cimon, the predecessor of Pericles, Pheidias sculptured the colossal bronze statue of Athena Promachus (the defender), which stood on the most prominent part of the Acropolis (Fig. 22). As superintendent of public works in Athens, Pheidias had under him a whole army of architects, sculptors, workers in bronze, stone-cutters, gold and ivory beaters, and other artists, and although he may not have had any personal share in sculpturing the famous marbles of the Parthenon, he probably designed many of them, and it

cannot be doubted that he exercised control over them. The chryselephantine statue of Athena, within the temple, which must have been a magnificent work of art, was certainly from his own hand. This, and the colossal chryselephantine statue of Zeus for the Temple of Olympia, were his most famous works: the former was an ideal impersonation of calmness and wisdom—of which the colossal marble figure of the Pallas of Velletri, in the Louvre, is supposed to be a late Roman copy,—and the latter, now only known to us from copies on coins, was a realization of Homer's description of Zeus, "shaking his ambrosial locks, and making Olympus tremble at his nod"—and an embodiment of the national idea of the supreme God, instinct with power tempered by mercy,—a human form divine of such surpassing beauty, that it became henceforth the type of masculine perfection.

The principal pupils of Pheidias were Alcamenes, Agoracritus, and Colotes. They first executed a group of statues for the western pediment of the Temple of Zeus at Olympia, and many statues of gods. That of Hephæstus at Athens was especially admired, because the lameness characteristic of the god was indicated without loss of dignity to the figure. The famous Venus of Melos, in the Louvre, found in 1820 in the island of Melos, is thought to be a copy after Alcamenes. In this exquisite female figure, human maturity and beauty are combined with divine majesty and self-sufficiency. The most famous work of Agoracritus was his marble statue of Nemesis at Rhamnus; and that of Colotes, a statue of Athena at Elis.

At Argos, in the Peloponnesus, a school arose, second only in importance to that of Athens, the ruling spirit of which was Polycletus of Sicyon, a fellow-pupil of Pheidias

in the workshop of Ageladas. His principal works were statues of athletes; his celebrated Doryphoros (standard-bearer), of which the museum of Naples contains a supposed copy, was called the canon of Polycletus, and served as a model of the beautiful proportions of the human body.



Fig. 79.—Head of Juno, after Polycletus. Marble.
In the Villa Ludovisi, Rome.

The colossal chryselephantine image of Juno, for her temple at Argos, by Polycletus—a marble copy of the head of which is in the Villa Ludovisi at Rome (Fig. 79)—was considered his finest work.

Our limits will admit of only a few words on the numerous monuments of Greece belonging to this age.

The sculptures of friezes and metopes of the Theseium, or Temple of Theseus at Athens, represent incidents in the life of Theseus, treated with the greatest boldness and freedom. Closely resembling them are the friezes of the Ionic temple of Nikè Apteros (Victory, wingless), on the Acropolis, the first reliefs executed in the white marble of Pentelicus. Portions of them are in the British Museum,



Fig. 80.—Group from the Eastern frieze of the Parthenon.

and casts of them, and of an exquisite figure of Winged Victory, which adorned a parapet between the little temple of Nikè Apteros and the ascent to the Propylæa, are in the Crystal Palace collection.

The sculptures of the Parthenon, which were brought to England by Lord Elgin in the year 1816, are preserved in the room bearing his name in the British Museum, where may also be seen two small models of the temple, one in its present condition, and one as it was in the time of Pericles. The bas-reliefs sculptured on the frieze of the Parthenon are among the very grandest works of ancient

art; they represent the procession at the Panathenaic festival which was held at Athens in honour of Athena every fifth year; and more especially that portion of it which consisted in the presentation of a veil, or *peplos*, to the goddess, and the sacrifice of animals at her shrine.

The frieze occupies the four sides of the entablature of the outer walls of the *cella*, and is viewed from below by the light which comes between the fifty columns which



Fig. 81.—Bas-relief from the Parthenon Frieze.

form the *peristyle* or outer colonnade. On the eastern frieze is represented the delivery of the *peplos* in the presence of twelve deities (Fig. 80). Towards this point two processions converge. Both start from the western end—one goes along the northern side, the other along the southern, and they meet at the eastern end over the entrance. The procession includes chariots, horses and

riders, foot-soldiers, grave citizens bearing olive-branches, flute-players, and young and lovely maidens carrying graceful jars with infinite beauty of action.

The groups on the northern are disposed with greater freedom than the corresponding groups on the southern side, and in the wonderful grace and power with which they move onward with rhythmic motion there is the very epitome of "order in disorder." Among all the hundred and twenty-five mounted figures (Fig. 81) who are controlling their steeds in every variety of action, although there is an intentional sense of crowding—hurrying onward—yet there is no confusion, and each detail is distinct and clear.

The groups on the southern side represent the more formal and regular part of the procession which was charged with the office of conveying the sacrificial victims, attended and preceded by horsemen who, from their ordered progress, are supposed to represent the trained cavalry of Athens.

On the eastern pediment of the temple was a magnificent group representing the Birth of Athena, and on the western pediment, the contest between Poseidon and Athena for the city of Athens. These are both in ruins.

The bas-reliefs of the Metopes, on the exterior of the temple, represent conflicts of the Centaurs and the Lapithæ (Fig. 82). Of the ninety-two original sculptures, sixteen are in the British Museum, and casts of many others.

Alcamenes is said to have been the author of many of the finest of these groups, which should be carefully studied in the original sculptures and the casts in the British Museum, for they belong to the culminating time of the greatest age of Greece, when the purity of the earlier period was combined with the science, grace, and

vigour of a maturer epoch, without any admixture of the faults of the rapidly approaching decadence.

The beautiful statues of antiquity now remaining, which are generally supposed to date from the golden age of Greece, cannot be ascribed with certainty to any of the masters above-mentioned. Foremost of all, ranks the Venus found in the Island of Melos, now in the Louvre.*

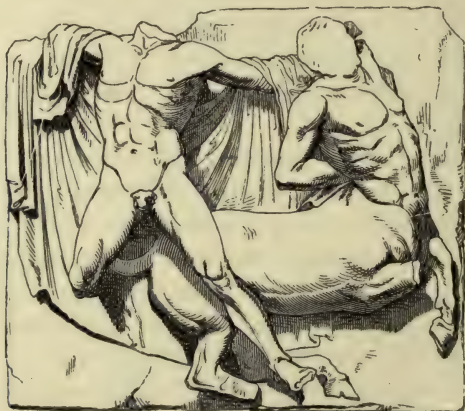


Fig. 82.—One of the Metopes of the Parthenon.

The Venus of Dione in the British Museum, the Venus of Falerone in the Louvre, and the Mars or Achilles of the Uffizi Gallery, Florence, are also believed to be of this date.

It is not easy in a few words to sum up the peculiarities of this the best age of Greek Sculpture: to do so would be to epitomise all excellences of sculpture. We may, however, point out the high degree of vitality and energy thrown into such sculptures as those of the Parthenon

* There is an excellent cast in the Crystal Palace,

without in the smallest degree sacrificing dignity or anatomical correctness or beauty of arrangement.

The artistic perfection in balance and grouping evinced, in the highest degree, the union of genius and skill. The draperies, which are most carefully studied, fall in a multitude of crisp folds. The faces are idealised, and share but slightly the passion often expressed by the actions of the figures. The execution of the work is extremely bold, combining a disregard of the most formidable technical difficulties with perfect mastery over effects of light and shade, modelling and composition.

Next to the sculptures of the Parthenon we must name those of the Propylæa; the reliefs of the parapet of the Temple of Nikè; the frieze of the Erechtheium; and the frieze of the Temple of Apollo at Bassæ, near Phigalia in Arcadia; this was discovered in 1812 by a party of English and German travellers, and is now in the British Museum; it represents the battles of the Greeks, aided by Apollo and Artemis, with the Centaurs and Amazons; these figures are remarkable for their life and energy, but are wanting in the technical finish and correctness characteristic of the marbles of the Parthenon.

3. *Third Period*, 400—323 B.C.

The first important artist who appeared after the time of Pheidias was Cephisodotus (the son of Praxiteles, and the pupil of Alcamenes), who represents the transition between the grand and simple style of Pheidias and the passionate vigour of Scopas and Praxiteles. His group of Irene with the boy Plutus—a marble copy of which is in the Glyptothek of Munich—is a typical work, in which we see a touch of human weakness modifying the stern

grandeur of the goddess. The Wrestlers,* in the Uffizi Gallery at Florence, has been ascribed to Cephisodotus.

One of the principal masters of the later Attic school was Scopas of Paros, who built the Temple of Athena in Tegea, and sculptured for the pediments the marble groups representing the combat of Achilles with Telephus, and the pursuit of the Calydonian boar. Scopas also designed, if he did not execute, the reliefs for the eastern side of the Mausoleum of Halicarnassus: the group of Niobe and her Children,* in the Uffizi Gallery at Florence, has been ascribed both to him and to Praxiteles. It has been said that the central figure of this group—the bereaved mother gazing up to Heaven with eyes full of reproachful appeal—expresses mental agony better than any other work of art ever produced. Timotheus, Bryaxis, and Leochares, were the chief colleagues of Scopas.

The second great master of sculpture of this period was Praxiteles, who flourished at Athens about the year 364 B.C. His most famous works were the nude Venus of Cnidus, which was visited by his admirers from all parts of Greece (it is said that the Cnidians valued it more highly than the discharge of their public debt, which Nicomedes offered in exchange for this statue); the Apollo Saurocteinus or Lizard Slayer; the Faun of the Museum of the Uffizi; the Venus of Capua, and the Venus Callipyge, both at Naples.

In the Peloponnesus, Lysippus was the founder of a school. He was especially successful with iconic (*i. e.* portrait) statues; and, adopting the canon of Polycletus, he introduced a new mode of treating the human figure, representing men rather as they ought to appear than as

* The Crystal Palace contains fine casts of nearly all these.

they were. His most famous works were a statue of the Apoxyomenus, an athlete scraping his arm with a strigil, a



Fig. 83.—Statue of Sophocles. *In the Lateran, Rome.*

copy of which is in the Vatican, and his Sophocles (Fig. 83), of which the Lateran possesses a fine marble copy.

Chares was the most famous master of the school of Lysippus; and Aristodemus and Boethus must be named

as late artists of the same epoch. The famous Drunken Faun at Munich, and the Thorn Extractor of the Capitol at Rome, evidently date from this time.*

In the works of this third period, art is seen running its usual course. The self-restraint of the best time is visibly thrown off, and a corresponding loss of dignity and ideal beauty follows. More that is individual, less that is divine, appears in the statues; the faces are less conventional, the draperies less beautiful, and the whole art, while retaining an astonishing degree of technical excellence, has left behind it the lofty aims and the perfect attainment of such aims which it possessed in the time of Pheidias.

4. *Fourth Period*, 323—146 B.C.

The school of Rhodes occupies the first position in this epoch. Agesander, Athenodorus, and Polydorus, a group of Rhodian masters, produced the Laocoon (Fig. 84) of the Vatican, which is said to express physical pain and passion better than any other existing group of statuary. The Laocoon† was said by Pliny to be one block of marble; if so, we have not the original, as the Laocoon of the Vatican is hewn out of three pieces. The Farnese Bull, or Toro Farnese, in the Museum at Naples, is another famous work of this period, by Apollonius and Tauriscus, of Tralles in Caria, foreign artists who worked at Rhodes. The subject is the punishment of Dircè, wife of Lycus king of Thebes, by the sons of Antiope for her

* Casts of them are in the Crystal Palace.

† Laocoon, a priest in a temple of Apollo, while sacrificing a bullock, saw two enormous serpents coiling themselves round his two sons. He rushed to their assistance, became entangled in the folds of the serpents, and all there died.

cruelty to their mother. Like the Laocoon, it is full of dramatic life and pathos.

The famous head of the dying Alexander in the Uffizi at Florence is supposed to be the work of Rhodian artists, and The Wrestlers mentioned above in connection with Cephisodotus is often attributed to a similar source.*



Fig. 84.—The Laocöon. *In the Vatican.*

The school of Pergamus produced many great artists, of whom Isigonus, Pyromachus, Stratonicus, and Antigonus were the chief.

The great General Attalus celebrated his victory over the Gauls (239 B.C.) by presenting groups of sculpture to

* Casts of these works are in the Crystal Palace.

Athens, Pergamus, and other cities, many of which have been preserved. The most famous is that called the Dying Gladiator (Fig. 85), in the Capitol at Rome, which is evidently an original work by an artist of Pergamus. It represents a Gaul at the point of death; his head sinks forward, his eye is dim with pain, his lips are half parted by a sigh, and the shadow of death clouds his brow.

In this period the art of sculpture is still pursuing a downward course; difficulties are courted for the sake of showing with what ease they can be overcome, and unrivalled technical skill is the highest and most self-evident merit, in place of being one of the last qualities to force itself on our attention. Many of the works of this age, like the Dircè already quoted, manifestly overstep the proper bounds of the art of sculpture, and represent scenes of a complexity and extent which can only be properly rendered by the art of the painter.

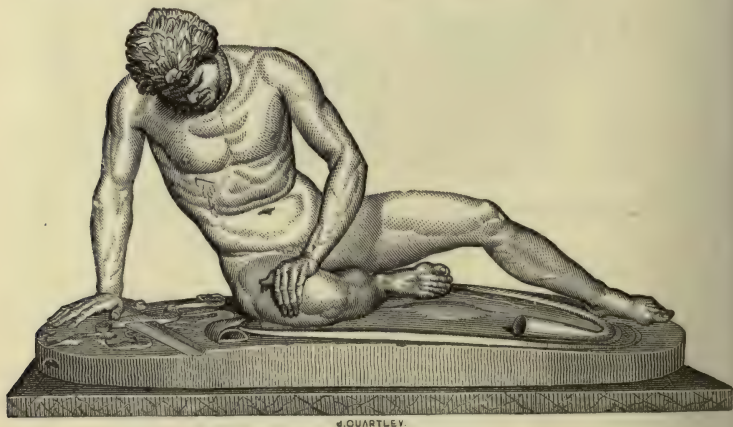


Fig. 85.—The Dying Gladiator.
In the Capitol, at Rome.

III. ETRUSCAN SCULPTURE.

As we have seen in speaking of their architecture, the Etruscans were an Asiatic race who settled in Italy at a very early date, but never became assimilated with their neighbours. They excelled in all the mechanical arts—such as the chasing of gold and silver, the casting of bronze statues, the manufacture of armour, altars, tripods, etc., for which great industry and power of imitation alone were required; but they were wanting in the imagination and force of character indispensable to the working out of a national style.

The earliest Etruscan works of sculpture which have come down to us are the stone reliefs of tombstones (Fig. 86), in which the figures are treated in the realistic manner characteristic of Assyrian art. In many cases the upper part of the body is seen in full, whilst the head and legs are represented in profile. The low receding foreheads, flat skulls, and projecting chins, are of an essentially Eastern type. In somewhat later works we see the same archaic style combined with greater animation and more lifelike expression. This is the case with a figure of a bearded warrior in low relief, from a tombstone, now in the Volterra Museum.

The strange black vases of unburnt clay, found in the tombs at Chiusi (the Clusium of the Romans), must also be reckoned amongst the earliest Etruscan sculptures. The lids of many of them represent human heads of an Egyptian type, and some have grotesque figures on the sides and handles. The Campana collection, in the

Louvre, and that of the Uffizi Gallery, Florence, contain many curious specimens.

Terra-cotta objects are also very numerous. Perhaps the most interesting is that called the Lydian Tomb, found at Cære (the modern Cervetri, a corruption of Cære Vetere), and now in the Louvre. It represents a married couple in a semi-recumbent position upon an Assyrian couch. The attitudes are stiff, the treatment of the figures betrays



Fig. 86.—Relief from an Etruscan tomb.

ignorance of anatomy, and the drapery is wanting in grace; but with all these faults the group is pleasing and characteristic. The pediments of Etruscan temples appear to have been adorned with terra-cotta reliefs, and the images of the gods were often of the same material.

In Rome, before Greek influence became predominant, Etruscan terra-cotta was largely employed. The pediment of the temple of Jupiter on the Capitol was adorned with

a group in terra-cotta, and surmounted by a quadriga (a chariot with four horses) of the same material.

Many of the Etruscan bronze works still existing are very ancient. Amongst them, the famous Chimæra at Florence, and the She-Wolf in the Capitoline Museum, Rome,* are probably the earliest. The finest examples of large bronze statues are the Orator in the Uffizi Gallery, Florence, the Boy with the Goose in the Museum of Leyden, and the statue of the Young Warrior, erroneously called Mars, found at Todi, and now in the Museum of the Vatican. The Museum of Florence also contains several small bronze Etruscan works of great value; of these the Idolino, probably a Mercury, and a group of two warriors carrying a wounded comrade, are the chief.

Many sarcophagi and urns, in alabaster, terra-cotta, or stone, belonging to a later period when Greek influence was sensibly felt in every part of Italy, are preserved in different museums. Figures of the deceased repose upon the lids, and the sides are adorned with high reliefs, representing the fate of the soul in the other world, or the festive scenes in which the departed figured in life. Some of these groups are of real artistic beauty, and may almost be called ideal conceptions.

The exquisite symmetry of the shape of the Etruscan *vetri antichi* (antique glass objects) entitles them to notice. They consist of vases of every description—amphoræ, flagons, goblets, chased and enamelled glasses, etc.†

* A cast is in the South Kensington Museum.

† Most of these glasses, having been buried for centuries, are stained with a thin film, the result of partial mineral decomposition of the surface, which produces the most beautiful variegated colours. The Italians call this coating *patina*.

IV. ROMAN SCULPTURE.

THE Romans were not, strictly speaking, an artistic people—that is to say, they created no ideal or original forms in art; but they were well able to appreciate the



Fig. 87.—The Apollo Belvedere. *In the Vatican.*

beauty of the works of others, and to their liberal patronage we owe many fine works by Greek artists produced after the subjugation of Greece by the Romans, and second only in beauty to those which came from the hand of

Pheidias, Scopas, or Praxiteles. The most important of these works are reproductions of the great masterpieces of the golden age of Greece ; of which we must name the



Fig. 88.—Diana with the Stag. *In the Louvre.*

famous Apollo of the Belvedere in the Vatican (Fig. 87)—found early in the sixteenth century at Porto d'Anzo, and supposed to be a copy after Alcamenes ; a model of manly, as the Venus de' Medici is of womanly, beauty ; Diana the



Fig. 89.—Venus de' Medici. *In the Uffizi Gallery, Florence.*

Huntress, or Diana with the Stag (Fig. 88), in the Louvre, the best existing representation of the fair-limbed goddess; and above all, the Torso of the Belvedere in the Vatican, the remains of a white¹ marble statue of Hercules in repose, so remarkable for its combination of energy, grace, strength, and pliability, that it is¹ said to have been studied from by Michelangelo.

The Venus de' Medici (Fig. 89) in the Uffizi Gallery, Florence,—found in the sixteenth century in the villa of Hadrian, near Tivoli, and bearing on its base the name of Cleomenes son of Apollodorus of Athens,—is supposed to be an original work of the late Attic school.

Roman sculpture, properly so called, may be divided into three periods: from the conquest of Greece to the time of Augustus (146 B.C. to 14 A.D.); from Augustus to Hadrian (14—138 A.D.); from Hadrian to the decline of the Roman Empire.

First Period, 146 B.C. to 14 A.D.

Following the brilliant Attic school mentioned above, a Roman school rose into importance, the productions of which were chiefly iconic or portrait statues, and reliefs representing historical events. These iconic statues are many of them spirited and masterly likenesses, in which the personal appearance and dress of the person depicted are most faithfully rendered. A second class of statues, called Achillean statues, aimed at combining in one form the characteristics of an emperor and a god. Of these statues, one of Pompey in the Spada Palace, Rome; one of Cæsar, wearing the toga, in the Berlin Museum; and

one of Augustus in the Vatican (Fig. 90), are considered the finest. The Lateran also contains a series of fine



Fig. 90.—Marble statue of Augustus. *In the Vatican.*

colossal statues found at Cervetri—portraits of Germanicus,

Agrippina, Drusus, Tiberius, Caligula, Claudius, Livia, and Augustus.

To the same period belong two marble reliefs found in S. Vitale, Ravenna, one of which represented a bull being led to sacrifice by six men wearing garlands; and the other figures of Augustus, Livia, and Tiberius.

To the custom which prevailed in Rome of erecting monuments in memory of victories we owe many very beautiful statues and bas-reliefs. Of this class were the fourteen statues of subject tribes, by the Roman sculptor Coponius, in the portico of Pompey's theatre, which were life-like portraits of barbarians, accurately rendering their strongly-marked features, and the tragic sadness of their expressions. The altar erected in honour of Augustus at Lyons was adorned with sixty figures of Gauls.

Second Period, A.D. 14 to A.D. 138.

The emperors who succeeded Augustus did much to encourage the new Roman school of sculpture. Under their rule sculpture was largely employed as an accessory to architecture in the magnificent buildings everywhere erected, and the art of portraiture was carried to the greatest perfection. The most finished technical skill was displayed in the cutting of marble and precious stones, and the working of all kinds of metal, but this mechanical proficiency very inadequately atoned for the simultaneous decline of the Greek school—the school of ideal conceptions and unfettered freedom of imagination.

After a long period, during which nothing of any great artistic value was produced, a partially successful attempt was made by Hadrian to revive Greek art; but the cold

imitations produced of the masterpieces of antiquity served but to prove the futility of any attempt to revive a school after the spirit which animated it is extinct.

Among the number of works belonging to this age are the monuments found at Herculaneum and Pompeii. Of these the fine bronze statues of Hermes, the Sleeping Faun, and the Dancing Girls, all in the Museum of Naples, are considered the best. The famous Centaurs in black marble found in the villa of Hadrian, and now in the Capitoline Museum, are evidently copies of Greek originals. Some of the iconic statues excavated are also very fine and of great historic value.

The Vatican contains an extremely fine statue, worthy of being called an ideal work, of Antinous (the favourite of Hadrian), who was drowned in the Nile, and enrolled by his regretful master amongst the gods.

The museums of Europe contain many fine groups supposed to date from this time of exceptional artistic activity. Of these we must name the colossal marble Tiber and Nile—the former in the Louvre, the latter in the Vatican (Fig. 91)—in which the rivers are represented by two old men with flowing beards resting on the urns from which their waters flow, and surrounded by emblems and small symbolic figures: and the marble group of Cupid and Psyche in the Vatican.

It was, however, in the monuments erected in honour of the emperors during the period under discussion that Roman sculpture attained to its highest excellence. We have spoken of the triumphal arches as works of architecture, and must now say a few words on the distinctive character of the reliefs with which they were covered. These were partly historical and partly symbolical, representing

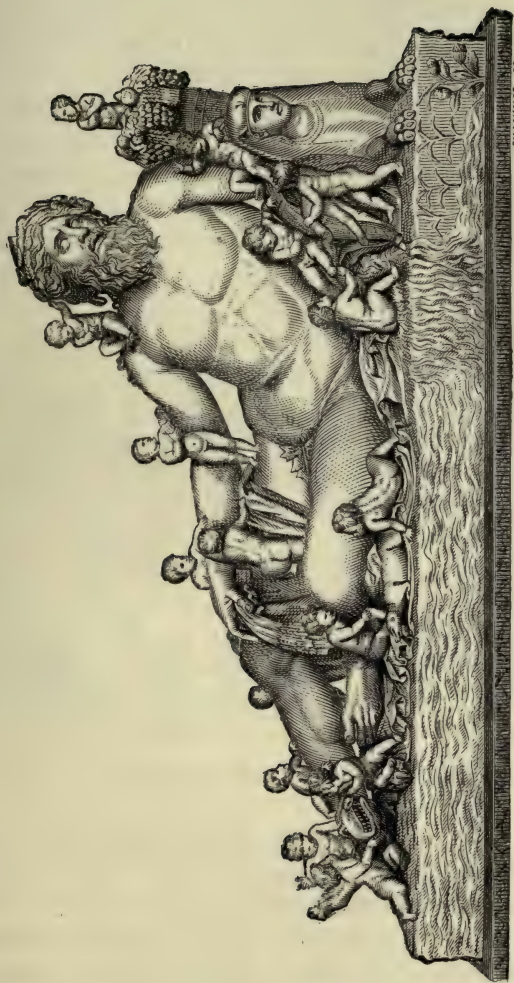


Fig. 91.—The Nile. From the colossal marble in the Vatican.

actual victories side by side with allegorical groups, and combined the realism of Oriental pictorial annals with something of the ideal beauty of Greek works of a similar class—differing, however, in one essential particular from anything previously produced. The plan hitherto adopted of giving each figure a clear outline on a flat surface was abandoned, and an attempt was made to introduce a greater variety by means of a graduated background, the



Fig. 92.—Relief from the Trajan Column.

figures in the foreground being almost or entirely detached, with figures in lower relief behind them. The result was a crowded effect never met with in Greek works.

The Arch of Titus, erected in memory of the conquest of Jerusalem, is especially interesting. On one side is a representation of a procession carrying away the spoils of the Temple, amongst which figure the Ark and the seven-

branched candlestick; and on the other the Emperor is seen in his triumphal car, drawn by four horses, and surrounded by Roman warriors. The Trajan column—a cast of which is now in the South Kensington Museum—erected before the time of Hadrian, stands on a pedestal covered with bas-reliefs of weapons, etc., and the pillar itself is enclosed in a spiral of bas-reliefs forming a continuous representation of the triumphs of the Emperor, beginning with the passage of the Danube, and going through all the events of the Dacian war. The column was originally surmounted by a colossal statue of Trajan (replaced in the seventh century by one of St. Peter), and contains no less than 2500 human figures and a great number of horses (Fig. 28 and 92).

Third Period. From the time of Hadrian (A.D. 138) to the Decline of the Roman Empire.

After the time of Hadrian, very few fine sculptures of any kind were produced. With the decline of the empire a corresponding decline in all the arts was inevitable. Strange to say, there was for a time an inclination to go back to Eastern types in statuary. Once more the Egyptian Serapis appeared in monuments, whilst the worship of Isis led to the production of numerous statues of that goddess. The liberal patronage of Marcus Aurelius was the cause of a brief revival, when the fine equestrian statue of that emperor on the Capitol was executed, but it was only a late effort of an art doomed to speedy destruction. Before its final decay, however, Roman sculpture produced some fine bas-reliefs on sarcophagi, remarkable for artistic

conception and fine execution. These bas-reliefs represent scenes in the actual life of the deceased, allegories relating to the future state, or mythological groups. The Vatican and the Doge's Palace at Venice contain many fine specimens.

Our limits forbid us to attempt even a passing allusion to the countless minor antique art objects in the numerous public and private collections of Europe; but we must not close our notice of the sculpture of the heathen world without a word on the famous Portland Vase in the British Museum, and the great cameos of antiquity.

The Portland, or Barberini Vase was found in a sarcophagus, in the sixteenth century, in the monument called the Monte del Grano, about two miles from Rome. It was placed in the British Museum by the Duke of Portland, and we mention it here on account of the beautiful white bas-relief figures with which it is adorned.*

The art of cameo-cutting was carried to the greatest perfection by the Greeks and Romans. The finest existing specimen is thought to be the Gonzaga cameo, now at St. Petersburg, which represents the heads of some royal personage and his wife, and is six inches long by four broad. The Cabinet of Antiquities at Vienna contains a cameo of almost equal merit, and we must also mention one in the Louvre, which is thirteen inches long by eleven broad, and that called Cupid and Psyche in the Marlborough col-

* The Portland Vase was wantonly broken by a visitor to the British Museum, in 1845, but has been so ingeniously joined together, that the fractures are scarcely visible. A small number of copies were made by Mr. Wedgwood, and are now very valuable.

lection, by Tryphon, a cameo-cutter of celebrity who lived somewhat later than Alexander. There is now in the British Museum a fine collection of engraved gems, which is as yet comparatively little known. The stones on which these cameos are cut are of very great beauty; they were probably obtained from the East.



Fig. 93.—Terra-cotta Vase.

V. EARLY CHRISTIAN SCULPTURE.

(First to Tenth Century.)

CHRISTIANITY in its earliest form was antagonistic to imitative art. The horror of image-worship, and the detestation of the superstitious observances interwoven with the domestic life of every class in the heathen world, led to the discouragement of all attempts at visible representations of Christ, or of His apostles. Moreover, it must be remembered that the first Christians were brought into immediate contact with the unholy rites of Isis and of Pan, and the graceful worship of Venus and Apollo; and with heathen temples on every side peopled with ideal forms of beauty representing gods and goddesses, it would have been impossible for Christian artists to clothe Christ in any human form not already appropriated to some ancient idol. Whilst the Greeks and Romans cultivated physical beauty, looking upon a perfect body as the only fitting garment of a perfect soul, the stern believers in a spiritual God to be worshipped in spirit and in truth endeavoured in every way to mortify the flesh, regarding it as an encumbrance to be laid aside without a murmur—a prison-house checking the growth of the immortal soul. This was, however, but the natural reaction from the sensuality into which the antique world had fallen; and with the decline of paganism the abhorrence of pictures or images of Christ became less intense, the natural yearning of believers for some visible representations of the Object of their love and reverence gradually asserted itself more and more, and Christian art, which reached its highest

development in the time of Raphael and Michelangelo, made its first feeble efforts to give a suitable form to the ideal which had so long been latent in the minds of men.

The date of the origin of Christian sculpture cannot be fixed with any certainty. The first traces of it are to be found in the catacombs. The sarcophagi of martyrs, confessors, bishops, etc., were carved or painted with the symbols of Christianity—such as the cross, the monogram of Christ, the lamb, the peacock (emblem of immortality), the dove (emblem of the Spirit), etc. Sometimes Christ Himself figures on these tombs, but as yet only in the symbolic form of the Good Shepherd surrounded by his flock, or seeking the lost sheep, or as the heathen Orpheus taming the wild beasts by the music of his lyre.

In the time of Constantine (third century) we first meet with historical representations of Christ, and find Him on the sarcophagi in the midst of His disciples, teaching or working miracles. Even at so late a date, however, the antique type of youthful manhood is retained, and only in the fourth century was that peculiar form of countenance adopted which has been retained with certain modifications until the present day.

Single statues were extremely rare in the first four centuries of our era. The Emperor Alexander Severus (230 A.D.) is said to have had an image of Christ in his possession, and occasional mention is made of statues erected to Christ by those whom He had cured, but nothing definite is known of any of them. The only really important existing Christian statue of this period is a large seated bronze figure of St. Peter in St. Peter's, Rome, which represents the apostle in antique drapery, clasping a huge key in one hand, and raising the other as

if in solemn admonition. The Museum of Christian Antiquities in the Lateran contains a marble statue of St. Hippolytus, the lower half of which belongs to the earliest period of Christian art.

The Museum of the Lateran also possesses a number of early Christian sarcophagi; others exist in the crypt of St. Peter's, Rome, at Ravenna, and elsewhere. That of Junius Bassus (Fig. 94), in the vaults of St. Peter's at Rome, dating from 359 A.D., is one of the best and purest of these works. The reliefs on this sarcophagus represent the gathering in of the grape-harvest by symbolical figures, and a number of historical scenes from the Old and New Testaments. The porphyry sarcophagus of Constantia, the daughter of Constantine, and that of Helena, mother of the same emperor, may be seen in the Vatican: the latter is a work of powerful conception and brilliant execution.

Sarcophagi belonging to a much later date (sixth to eighth century) are to be found in the churches of S. Appollinare in Classe, and San Vitale at Ravenna; in the Franciscan church at Spalato in Dalmatia, in the crypt of the cathedral of Ancona, and other towns. At the time of their production, the influence of Byzantine art, which discouraged the use of sculpture for sacred subjects, was widely felt, and an inclination was manifested once more to prefer symbolic to historical representations. The result of this tendency was a decline in the art of statuary; and these later works are inferior in style and execution to those of the fourth century.

After what we have said in speaking of Byzantine architecture of the great services rendered to the cause of art by Byzantine artists, it will be necessary to explain

why their influence was the reverse of beneficial at the

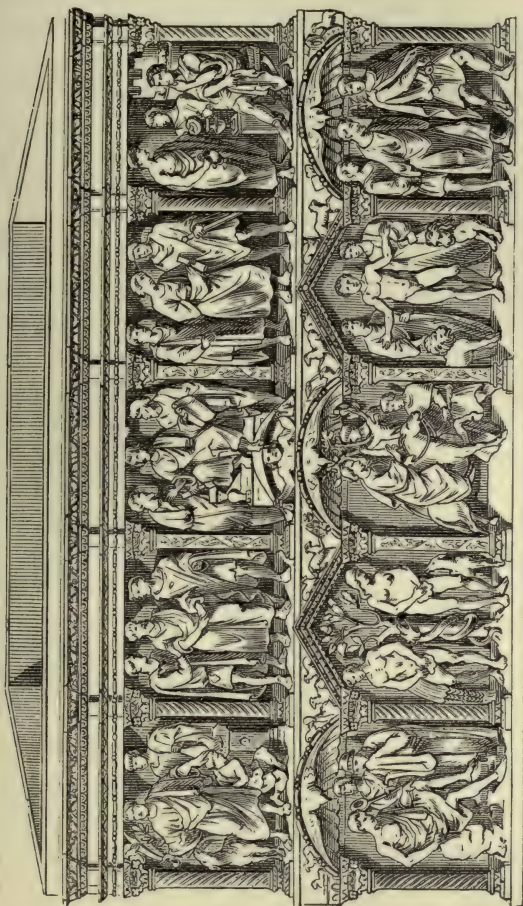


Fig. 94.—Sarcophagus of Junius Bassus. In St. Peter's, Rome.

period under review. Constant intercourse with the East imbued Byzantine Christianity with a spirit of theological

subtlety, combined with an aversion to change in all matters connected with religion, and consequently in religious sculpture, which was necessarily fatal to progress; and although, under the earliest Eastern emperors, an attempt was made to adorn the new capital with the sculptures carried away from Rome by Constantine, and statues of Constantine himself and, later, of Justinian were erected, it was not until long afterwards, when the freedom-loving Teutonic races had gained an ascendancy in Europe, that sculpture, once more breaking loose from the trammels of Eastern conventionalism, became again an ideal art capable of producing works which might justly be styled high art.

In minor works of sculpture, however, such as the carving of ivory, the casting of bronze vessels, etc., Byzantine artists always excelled. The principal ivory work belonging to this period which has been preserved is the episcopal chair of Maximianus (A.D. 546—552), now in the Cathedral of Ravenna. It consists entirely of plates of ivory covered with exquisitely-carved arabesques and figures of men and animals in low relief.

The early Christians adopted the use of the ivory consular *diptychs* (*i. e.* double folding tablets), the outsides of which were covered with low-reliefs. Many fine specimens of Christian and Roman works of the kind may be seen in the South Kensington Museum and elsewhere.

As a characteristic work of the ninth century we must name the high altar of St. Ambrogio in Milan, which is covered with plates of gold or silver gilt, adorned with embossed reliefs representing scenes from the life of Christ.

VI. SCULPTURE OF THE ROMANESQUE PERIOD.

1. *Tenth and Eleventh Centuries.*

IN the dark ages which succeeded the fall of the Roman Empire, the greater number of the beautiful art works of antiquity, which had hitherto been preserved as things sacred, were wantonly destroyed or injured.

Upon the removal of the empire to Byzantium, the production of statuary of any excellence entirely ceased; the few bas-reliefs executed were altogether wanting in original power or true artistic beauty, and it was not until the beginning of the tenth century that the first faint glimmering of that light which subsequently illuminated all Europe appeared on the horizon. The art of painting, which was more suitable than that of sculpture for the decoration of the flat surfaces of the walls of the basilicas and early Romanesque churches, was the first to revive: the works of sculpture produced during the tenth and eleventh centuries were entirely of a secondary class, such as altars, diptychs, reliquaries, and drinking-horns. Of these we need only name the most remarkable. In the so-called reliquary of Henry I. in the Castle Church of Quedlinburg, on which the three Marys are represented at the feet of Christ, we see the coarse style of the early part of the tenth century unredeemed by any technical excellence; in an ivory diptych, dating from A.D. 972, in the Hotel de Cluny, Paris (Fig. 95), representing Christ blessing Otto II. and his Greek wife the Princess Theophane, we trace Byzantine influence in the careful finish of the

execution and a certain grandeur in the face and figure of the Saviour.

Many really fine works of this description, however, date



Fig. 95.—Diptych of Otto II. *Hotel de Cluny, Paris.*

from the eleventh century. Amongst them we must mention a book cover, belonging to an evangelarium, now in the Library of Munich, and an ivory tablet in the Bodleian

Library, Oxford, in which Christ appears as Ruler of the earth and sea, with the antique figures of Gaea (the earth) and Oceanus (the sea) serving Him as a footstool. In these and other productions of the kind we discover indications of the future excellence to be attained by Teutonic artists: the attitudes of the figures are life-like, and the faces well express passion, energy, and other emotions. In the two centuries under notice some advance was also made in the art of metal casting. The efforts of the enlightened Bishop Bernward of Hildesheim were greatly instrumental in this advance, and to him we are indebted for the large bronze doors of Hildesheim Cathedral, completed in A.D. 1015,* representing sixteen scenes of sacred history, from the Creation to the Passion of our Lord—in which the figures, though still rude, are full of life and character, and for the bronze column in the cathedral square of the same town, executed in A.D. 1022, adorned with a series of spiral bas-reliefs.

2. *From A.D. 1100 to the beginning of the Thirteenth Century.*

In the twelfth century, at which period the Romanesque style reached its fullest development, sculpture began once more to take a high position as an accessory to architecture. The Christian sculptors of this period rapidly freed themselves from Greek and Latin traditions, and working under the direction of the clergy, they illustrated the precepts of religion by the noble productions of their chisel, enriching both the outside and inside of the cathedrals and churches with symbolic or historical sculptures. It is not, of course,

* Casts are in the South Kensington Museum.

to be supposed that the art of statuary sprang at once into the important position it occupied in the completed Romanesque and Gothic styles: the artists of the early middle ages had much both to learn and to unlearn, but the renewal of its natural connection with architecture was a step in the right direction, and in every branch of plastic art a great improvement was noticeable alike in the treatment of figures, drapery, or foliage. At first there was a certain want of harmony between the buildings and their decorative sculptures, but as time went on, and the sister arts became more fully assimilated, their combination produced an impression of rhythmical beauty such as neither could have acquired without the other.

We find Germany taking the lead in this onward movement. To the early part of the twelfth century belongs the famous relief on the Extern Stone, at Horn, in Westphalia, which is a remarkable work representing the Descent from the Cross. The composition is full of energy: the attitude of the Virgin supporting the drooping head of her dead Son well expresses mental agony, and the figure of St. John, though stiff, harmonizes well with the rest of the group.

Saxony is rich in architectural sculptures of this period; the best are perhaps the figures on the northern portal of the church of St. Godehard at Hildesheim, belonging to the middle of the twelfth century, and the figures of Christ and the Virgin in the choir of the church of St. Michael's, also at Hildesheim.

In Bavaria the huge columns in the crypt of Freising Cathedral must be noticed as a specimen of the fancy which prevailed in that district for weird combinations of men and animals. It is covered with reliefs by a

certain Master Luitfrecht, which have been variously interpreted.

To the middle of the thirteenth century belong many of the finest portals of the cathedrals of Germany. The golden gate of the Cathedral of Freiburg in the Erzgebirge deserves special mention, as it is an instance of



Fig. 96.—Abel offering his Lamb. *From the pulpit of Wechselburg Church.*

the faithfulness with which German artists clung to Romanesque forms after they had been laid aside for Gothic in France and other countries. Scenes from the Old and New Testament, set in frameworks of symbolic figures, such as lions and sirens, are depicted in a life-like manner; and the treatment of the nude portions of the human body show great knowledge alike of anatomy and of antique models.

The stone reliefs on the pulpit and high altar of the church of Wechselburg are equally truthful and vigorous; our illustration (Fig. 96) is from one of the compartments of the pulpit, and represents Abel offering his Lamb.

Bronze casting also greatly improved in Germany at this period. The school of Dinant acquired considerable fame in the early part of the thirteenth century, and many important works were executed by its masters for the various cathedrals of the Rhine provinces. The font of St. Barthélemy, at Liége, is one of the most remarkable. The basin, like the molten sea in Solomon's temple, rests on twelve brazen oxen.

From Germany we turn to France, and find a corresponding advance in architectural sculpture. To the early part of the twelfth century belongs the west front of St. Gilles, near Arles in Provence, in which antique marble columns are introduced, supporting an entablature the frieze of which is adorned with reliefs representing scenes from the life of Christ.

The ecclesiastical buildings of Burgundy are especially rich in architectural sculpture. The pediment of the principal entrance of the cathedral of Autun is filled with a representation of the Last Judgment, which has a weird and striking effect. Devils are seen tearing the condemned, and St. Michael is introduced protecting a redeemed soul from their fury. The name of the artist of this remarkable group was Gislebertus.

The west front of the cathedral of Chartres is one of the most important works of the late Romanesque school of Central France. In its three portals the architecture and sculpture harmonise with and supplement each other; the



Fig. 97.—The Angel Gabriel and the Virgin. *Amiens Cathedral.*
Thirteenth Century.

figures, it is true, retain the formal pose of the Byzantine style, but we recognise a new spirit in the heads, which are of the Teutonic type, and full of life and energy. The southern entrance of the cathedral of Le Mans marks yet another step in advance in the same direction; the ornaments are copied from antique models, but the heads of the figures are life-like and natural, and that of Christ is full of more than human beauty. The southern entrance of the cathedral of Bourges, which belongs to the close of the twelfth century, is an equally characteristic work; and the west front of Notre Dame at Paris, executed about A.D. 1215, is a specimen of the transition from the late Romanesque to the early Gothic style.

The sculptures which so profusely adorn the cathedral of Amiens are of a rather later date. Among them the statues of the angel Gabriel and the Holy Virgin (Fig. 97) are of the most interest.

The architectural sculptures of Italy, belonging to the early Romanesque period, are inferior to those of France and Germany. The sculptures of the west front of St. Zeno at Verona (about 1139), representing the creation of the world, give promise of future excellence, and are interesting as specimens of the love of symbols characteristic of the age. They have been ascribed to two German masters, Nicolaus and Wilhelm by name. Towards the close of the twelfth century Benedetto Antelami, of Parma, produced a number of works of considerable excellence, of which the decorations of the baptistery of Parma were the principal. The sculptures on the pulpit of St. Ambrogio, in Milan, are good specimens of the rude but life-like symbolic creations of the period.

Towards the close of the twelfth century considerable artistic activity was displayed in Pisa. The earliest of the famous series of gates of the Baptistery, begun in 1153, contain a series of sculptures representing scenes from the life of Christ, etc., in which the perfected Romanesque style, freed from Byzantine influence, may be studied; and the first indications may be recognised of the grace and elegance combined with technical skill, for which the Pisani, who were the first to direct attention to the remains of ancient art in Italy, became so famous in the thirteenth century.

A great advance was made in the art of bronze casting in Italy in the early part of the twelfth century. The bronze gate of the southern transept of Pisa Cathedral belongs to this period, and that of the Abbey of Beneventum, by Barisanus, the chief master of bronze casting in Italy, to a somewhat later date.

The mediæval sculpture of England will be noticed in the chapter on English sculpture.

VII. SCULPTURE IN THE GOTHIC PERIOD.

From about A.D. 1225 to A.D. 1400.

AT the end of the twelfth century a marked change was already noticeable in the art of the whole of Western Europe. The Crusades were drawing to a close; the working of the new ideas and modes of thought introduced by them was seen on every side; and with the beginning of the thirteenth century a new style sprang up, which was a kind of reflection of the new spirit of freedom with which European society was imbued. In this movement France took the lead. The sculptures of the west front of the cathedral of Amiens (Fig. 98), executed about 1240, retain something of the early severe Gothic style, which, as we have seen, prevailed from about 1225-75; the transept pediment of Chartres Cathedral is a specimen of the transition to greater freedom, and the statues of La Sainte Chapelle at Paris (1245—1248) are the first instances of the completed Gothic, in which all trace of the rude earlier style has disappeared, and grace and dignity are admirably blended. It is in the west front of Rheims Cathedral, however, that the full development of Gothic sculpture in France may best be studied. The grandeur of the arrangement and the beauty of the details of the various groups are alike unrivalled, the attitudes of the figures are dignified and graceful, the drapery is simple and natural, and many of the heads are full of individual character. The cathedrals of Bourges, Beauvais, and Blois, also contain fine specimens of Gothic sculpture, and the

choir screen* of Notre Dame at Paris is an important work of the late Gothic period.



Fig. 98.—Figure of Christ, from Amiens Cathedral.

The efforts of Philip the Bold did much to promote the cause of art at Dijon, the home of the dukes of Burgundy. He invited the ablest artists of the day to aid in the decoration of the Carthusian monastery. Amongst those who responded to his call was a Dutchman named Claes Sluter, a great master, who founded an important school. His principal works were the monument to Philip the Bold, now in the Museum at Dijon, the sculptures of the portal of the chapel, and the Moses fountain in the courtyard of the Carthusian monastery (1390—1404); they are all well executed, and full of character.

The monumental sculpture of France of the Gothic period is worthy of deep study; the most important works of the period are perhaps the series of reliefs on the monuments in the Church of St. Denis.

In Germany the Gothic style was not adopted until considerably

* A cast of part of this interesting screen can be seen at the Crystal Palace.

later than in France. The Liebfrauen Kirche at Treves (1237—1243) is one of the earliest Gothic buildings in Germany, and its sculptures are good specimens of the transitional style. The Cathedral of Bamberg, of somewhat later date, is enriched with a series of fine sculptures in the later Gothic style. In the south-west provinces, owing probably to their near neighbourhood to France, the true home of the Gothic style, there are many extensive works of great beauty; of these we must name the sculptures of Strasburg Cathedral (Fig. 99), the fine tomb of Count Ulrich and his wife (about 1265), in the abbey church at Stuttgart, and the sculptures of Freiburg Cathedral. The cathedrals of Bamberg and Nuremberg must also be mentioned: the former, in addition to much architectural sculpture, contains several fine monuments, remarkable for the almost ideal beauty of the heads of some of the figures. The polychrome statues of Christ, Mary, and the Apostles, in the choir of Cologne Cathedral, must take high rank amongst the isolated works of the perfected Gothic style.

In the middle of the fourteenth century flourished the sculptor Sebald Schonhofer of Nuremberg, to whom is ascribed the so-called Beautiful Fountain of Nuremberg, the sculptures of the Frauen Kirche, and other works. The sculptures of the southern portal of the Cathedral of Mayence belong to the fourteenth century, when the decadence had already commenced.

Of the bronze works of Germany belonging to the Gothic period we must name the equestrian statue of St. George in the Hradschin Square at Prague, and the tomb of Archbishop Conrad of Hochstaden, in the cathedral of Cologne.

Many fine reliques and shrines in precious metals, adorned with embossed reliefs, were produced in Germany in the period under discussion, and the arts of wood and



Fig. 99.—Figures of Virtues and Vices, from the Cathedral of Strasburg.

ivory carving were carried to great perfection. Specimens of both may be seen in the South Kensington Museum.

The names of Hans Bruggemann and Veit Stoss must be mentioned as master carvers of Germany. To the former is attributed a carved altar in the cathedral of Schleswig, and many similar works of the kind. In mediæval times it was customary both to paint and gild the wood carvings in ecclesiastical buildings.

In the Netherlands considerable advance was made in the arts of sculpture and painting in the thirteenth and fourteenth centuries. The school of Dinant was succeeded by that of Tournay. The various sculptures in the porch of Tournay Cathedral are good specimens of Gothic sculpture in Belgium; and many funeral monuments in different towns bear witness to the skill and art-feeling of Belgian sculptors and workers in bronze of this period.

At the beginning of the thirteenth century a revival of all the arts commenced in Italy, and a school of sculpture arose, the artists of which pursued methods very different from those of their contemporaries in other countries, and worked out a purely individual national style. The leader of this movement was Niccolò of Pisa, or Niccolò Pisano, who early excelled all his contemporaries. Like most of the artists of his time, Niccolò combined the professions of the architect, the sculptor, and the painter. But he was the first to give to sculpture the prominent position to which it was entitled; and, aided by his son Giovanni, he enriched the cathedrals of Pisa, Orvieto, Pistoja, Siena, and Bologna with statuary, in which grace and true art feeling were combined with truth to nature and simplicity of arrangement. These two artists, zealous converts of the ascetic Franciscan and Dominican form of the Roman Catholic religion, may be said to have translated into stone

and marble the spiritual conceptions of Giotto, the great master of sacred painting. Inspired by religious fervour, and with a vivid sense of the realities of the spiritual world, they produced figures of good and evil spirits, and idealised human forms full of terrible beauty or suffering. The Descent from the Cross, in the cathedral of Lucca, is



Fig. 100.— The Adoration of the Kings. *From the pulpit in the Baptistery at Pisa. By Niccolò Pisano.*

one of Niccolò's earliest works, and gives promise of the great original power subsequently displayed in his famous marble pulpit* in the Baptistery of Pisa. It was executed in 1260, and is covered with reliefs (Fig. 100), representing

* A fine cast may be studied in the South Kensington Museum

Biblical scenes, in which the figures are treated with the freedom, the ease, the vitality, so to speak, which we noticed as a special characteristic of the works of the best age of Greek art. The cathedral of Siena possesses a marble pulpit from the same masterly hand, commenced six years later than that of Pisa. The reliefs are instinct with passionate religious fervour.

The immediate successors of Niccolò of Pisa were his son Giovanni, his pupil Arnolfo, the brothers Agostino and Agnolo of Siena, Andrea of Pisa, and Andrea Orcagna.

Giovanni Pisano introduced a new style in sculpture which may be characterised as realistic; the first employment of it was in the sculptures of the west front of Orvieto Cathedral, on which all the chief artists of Tuscany were employed. One of Giovanni's most famous isolated works is the Madonna del Fiore of Florence Cathedral: the figure of the holy mother is grand and dignified, and her face full of earnest thought rather than passionate feeling. Giovanni especially excelled in the allegorical sculpture which the writings of Dante did so much to encourage. A symbolical statue of Pisa, in the Campo Santo at Pisa, is a fine work of the kind. The high altar of the cathedral of Arezzo is an extremely spirited composition by the same master. The chief work of Andrea Pisano is the southern bronze gate of the Baptistery of Florence (Fig. 100); that of Orcagna the magnificent baldacchino of the high altar of Or San Michele at Florence, which is, perhaps, the finest piece of decorative sculpture in the world. Venice, Naples, and Rome are rich in monumental sculpture by the various artists mentioned above; and the tombs of the Scaligers at Verona are remarkable works, in which we see the first introduc-

tion of secular subjects in ecclesiastical art. Nothing positive is known of the artists employed on them.

At the close of the fourteenth century many of the greatest artists of the Renaissance were rising into

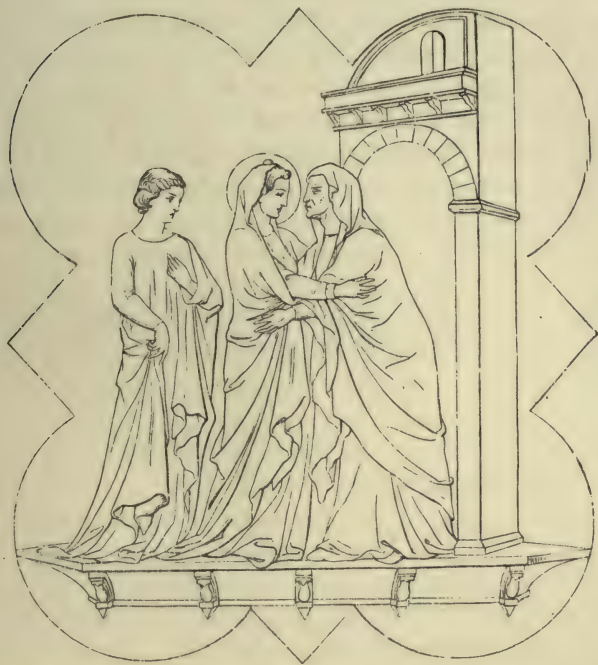


Fig. 101.—The Salutation. *By Andrea Pisano. From the South Gate of the Baptistry at Florence.*

notice; and the new interest in art, awakened by the works of their predecessors, was spreading from end to end of Europe.

We must say one word, before we close our review of mediæval sculpture, on the enamels of which every museum and private collection of Europe contains specimens. Enamelling, or the art of producing vitrified or smelted glass ornaments of various colours on a metal ground, occupied a kind of intermediate position between sculpture and painting. It was largely employed throughout the whole of the middle ages for the manufacture of shrines, reliquaries, diptychs, and other church utensils.

The South Kensington Museum contains many specimens of different dates, of which a large Byzantine Shrine or Reliquary of the twelfth century, in the form of a Byzantine church with a dome, is the most valuable.

The English sculptures of the Gothic period will be noticed in the chapter on sculpture in Great Britain.

VIII.—SCULPTURE IN THE RENAISSANCE PERIOD.

1. *Sculpture in Italy in the Fifteenth and Sixteenth Centuries.*

THE fifteenth century—the transition time from Gothic to Renaissance architecture, when an attempt was made to combine existing styles with those of ancient Greece and Rome—also witnessed corresponding advances in Italy in the art of sculpture. The movement begun by Andrea Orcagna, in the fourteenth century, was carried on by Ghiberti, Della Robbia, and Donatello, who were the forerunners of Michelangelo and his school. The fifteenth century was the golden age of sculpture, as the sixteenth was of painting. The chief characteristics which distinguished the statues of this age from those which preceded it were a truer knowledge of the human frame—alike of its anatomy, its motions, and its expressions,—a more thorough grasp of the laws of composition and perspective, and a greater power of accurately imitating antique models.

In the early part of the fifteenth century, a preference was manifested for nature, in the latter part for antique models. In this new movement Tuscany took the lead; and the first artist to combine something of the easy grace of the best age of Roman sculpture with close imitation of nature, was Jacopo della Quercia of Siena (1371—1438). His earliest works are marked by a struggle to combine the mediæval style with a more life-like representation of nature. The tomb of Ilaria del Carretto,* in the cathedral

* Casts may be seen in the Crystal Palace.

of Lucca, is an example of this struggle; his fountain in the great square of Siena, which is considered his finest work, is a typical specimen of the result of his earnest study of nature. Jacopo was, however, surpassed by his contemporary.

Lorenzo Ghiberti (1378—1455), who was successful in the competition, in which the greatest artists of the day took part, for the designs of the bronze gates for the northern side of the Baptistery at Florence. These gates were subsequently followed by the great western or central gates, which are considered Ghiberti's finest work.* The reliefs represent scenes in Old Testament history; and, although the subjects are too complicated for sculpture, the fertility of imagination displayed, the sense of beauty, the easy execution, and the life of the whole, entitle them to the high praise bestowed on them by Vasari, the great art-critic of the sixteenth century, and justify the enthusiastic exclamation of Michelangelo, that they were worthy to be called the Gates of Paradise. Our illustration (Fig. 102) gives one of the compartments of this remarkable composition, in which is epitomised the story of Isaac, Jacob, and Esau.

Of Ghiberti's isolated works, we must name the bronze statues of St. John the Baptist, St. Matthew, and St. Stephen, in the church of Or San Michele at Florence. St. Matthew is considered the finest; the face and pose of the figure admirably express the character of the great Christian preacher.

Brunelleschi (1377—1446), the great Florentine Renaissance architect, also produced several fine works of sculp-

* A cast of the gates and doorway is in the Crystal Palace collection.

ture. Of these the best is the bronze relief of the Sacrifice of Isaac, in the Bargello Museum, at Florence.

Donatello, or Donato (1386—1466), was famous for his success in low-relief; he strongly cultivated naturalism, in contrast alike to the antique and to the traditions of the



Fig. 102.—Relief from the Western Gate of the Baptistery of Florence.

By Lorenzo Ghiberti.

preceding age. Amongst his best works are his Head of St. John the Baptist, a wonderful representation of the great forerunner of Christ, emaciated by fasting, but inspired with holy zeal; the statue of St. George from the church of Or San Michele, Florence, a fine embodiment of

the ideal Christian warrior, ready calmly to face suffering and death. Better known than any of these, however, is his statue of Gattamelata at Padua, and the so-called Zuccone (bald-head), a portrait of Fra Barduccio Chierichini, in one of the niches of the Campanile, Florence. Three beautiful original carvings in marble, in very low relief, by Donatello, of Christ in the Sepulchre, supported by Angels, the Delivering of the Keys to St. Peter, and the Shrine of a female Saint, as well as a cast of the St. George, are in the South Kensington Museum.

Luca della Robbia, another great Florentine sculptor (1400—1482), who is supposed to have invented the process of enamelling terra-cotta, flourished at this period. He is principally known for his works in terra-cotta, in high or low relief—many specimens of which are to be studied in the South Kensington Museum,—and for the groups of Singers in marble, executed for the cathedral of Florence, and now in the Royal Gallery of that city. Part of the frieze of the interior of the Renaissance Court at the Crystal Palace is a cast of this famous work. Both Della Robbia and Ghiberti adhered to some extent to the mediæval style; but they combined it with a simplicity of feeling, a dignity of execution, and a truth of conception peculiarly their own. The illustration (Fig. 103) is from a medallion by Luca della Robbia, representing the Virgin worshipping her Divine Son.

Of Donatello's numerous followers, Andrea Verrocchio (1432—1488) was the chief. His most famous work is the bronze equestrian statue of Bartolommeo Coleoni (Fig. 104), in the piazza of the church of SS. Giovanni e Paolo at Venice.

At the close of the fifteenth century ornamental sculp-

ture was carried to great perfection in Tuscany ; and many beautiful monuments were erected in the churches of Florence and other towns, by Mino da Fiesole, Benedetto da Maiano, and Bernardo Rossellino. The first-named introduced the Florentine Renaissance style into Rome. His principal works are the monuments of Bernardo Giugni



Fig. 103.—The Madonna worshipping the Infant Saviour. *Bas-relief.*

By Luca della Robbia.

(1466), in the church of the Badia, Florence, and the monument of Pope Paul II. (1471), in the crypt of St. Peter's ; the second, who excelled alike in wood, stone, and marble carving, executed the pulpit and the reliefs of the sacristy of Santa Croce, Florence ; and the third, equally



Fig. 104.—Statue of Bartolommeo Coleoni. *By Andrea Verrocchio.*
At Venice.

skilful in every branch of sculpture, produced the splendid monument of the Cardinal of Portugal, in San Miniato, Florence.

The only Italian school of the fifteenth century which approached at all in importance to that of Florence, was the Venetian. Bartolommeo Buono paved the way for the family of the Lombardi* and Alessandro Leopardi, to whom Venice owes her finest monuments. The principal works of all these artists are the monuments of the Doges of Venice, in the church of San Giovanni e Paolo. That of Doge Pietro Mocenigo, by the Lombardi, is a splendid composition—completed in 1488—surpassed, however, in grandeur of conception and delicacy of execution, by that of the Doge Andrea Vendramin in the same church, by Leopardi (1480—1540), in which sculptures in the round and reliefs are admirably combined.

The school of Milan attained to a distinctive position in Italy, in consequence of the activity promoted by the works of the Duomo, and the Certosa or Carthusian monastery, near Pavia. The most celebrated sculptors employed were Fusina, Solari, Amadeo, Sacchi, and greatest of all, Agostino Busti, better known as Bambaja (1480—1550).

The decoration of the marble façade of the Certosa† was commenced about 1473. The architectural sculptures of the principal portal have been ascribed to Busti. They are remarkable for the great technical skill displayed, and for the absence of the realism characteristic of most of the works of this period. The decorative sculpture of the

* Pietro Lombardo and his sons Tullio and Antonio.

† A reproduction of one of the large windows of the Certosa is in the South Kensington Museum.

interior of the monastery is even more worthy of study than that of the exterior. The *pietà** of the high altar, ascribed to Solari, is especially beautiful: the agony of the Virgin is expressed in every line of her face and figure, contrasting admirably with the peaceful repose in death of her Divine Son, and the confident hope in the uplifted eyes of the angels.

Rome can scarcely be said to have possessed a Renaissance school of sculpture, although the liberal patronage of the popes and princes frequently attracted the greatest masters to their capital.

The only Neapolitan sculptor of eminence in the fifteenth century was Angelo Aniello Fiore, who executed several fine monuments in the church of San Domenico Maggiore at Naples.

In the sixteenth century we find Florence still taking the lead in all the arts, and it was to her sons, Leonardo da Vinci and Michelangelo Buonarroti, that she owe this great pre-eminence. Unfortunately the colossal bronze equestrian statue of Francesco Sforza which Da Vinci undertook to execute for Milan was never cast, and even the clay model was destroyed by the Gascon archers, who used it as a target when Milan was occupied by the French in 1499.

Andrea Sansovino (1460—1529) attained great eminence in the early part of the sixteenth century. His marble group of the Baptism of Christ (Fig. 105) for the eastern gate of the Baptistery of Florence is considered his finest work, and his group of the Holy Family in S. Agostino at Rome is but little inferior to it.

* A *Pietà* is the name given to representations of the Virgin embracing her dead Son.

Michelangelo Buonarroti was born at Caprese near Florence in the year 1475, died at Rome in 1564, and was buried in the church of Santa Croce in Florence, after a long and active life, during which he produced the finest masterpieces of modern sculpture and greatly influenced



Fig. 105.—The Baptism of Christ. *Relief from the Baptistery of Florence.*
By Andrea Sansovino.

all the arts. His paintings, which will be spoken of in the next division of our work, are no less remarkable than the productions of his chisel. The chief characteristics of Michelangelo were his intimate knowledge of the anatomy

of the human form, and the power and fire which he was able to throw into his works. The great sculptor was one of the first to be admitted into the Academy of Art founded at Florence by Lorenzo de' Medici. The mask of a Faun's head hewn in marble when Buonarroti was quite a child is still preserved in the Uffizi Gallery, Florence. The work which first made his name known beyond his native town was a statue of Cupid: his fame soon spread to Rome, to which city he was invited by one of the cardinals. His *Pietà*, in St. Peter's, was produced soon after his arrival, and is by many critics considered his finest work. A kneeling figure of Cupid, now at South Kensington, and a group of the Madonna and the Holy Child, now in the church of Notre Dame at Bruges, were among his next works. In 1504 he undertook his celebrated statue of David, which formerly stood in the Piazza del Gran' Duca at Florence, but is now removed to one of the courts of the Accademia. Yet more famous is the colossal figure of Moses (Fig. 106) in the old basilica of San Pietro in Vincoli, outside the gates of Rome. Sir Richard Westmacott has characterised this figure as one of the grandest efforts of genius, as original in conception as it is masterly in execution. This colossal Moses is seated, holding in one hand the tables of the law, and with the other playing with his long beard. From his clustering curls spring the horns ascribed to him by tradition, typical of power and light; his brow and eyes are full of power and majesty, his whole pose expresses the strength of will and severity of the stern lawgiver of Israel. This marvellous figure was to have formed part of a huge monument to Julius II., the design for which, by Michelangelo, is still preserved. It was to have consisted of a vast quadrangle, with niches



Fig. 106.—Statue of Moses. *In the Church of San Pietro in Vincoli, Rome.*
By Michelangelo.

in the sides, adorned with figures of Victory supporting a massive block surrounded by colossal statues of prophets and sibyls, from which a pyramid covered with bronze figures should have sprung. All that was executed was the Victory, now at Florence, the two Captives, now in the Louvre, and the Moses.*

The Medici chapel, in the church of San Lorenzo at Florence, built by order of Clement VII., was decorated almost entirely by Buonarroti. In front of the altar is a group of the Virgin and the Holy Child; on one side of it is the tomb of Giuliano de' Medici, in which the statue of the Duke is placed over allegorical figures of Day and Night; on the other the tomb of Lorenzo de' Medici, with whose statue are figures of the Dawn and Evening. The statue of Lorenzo, known as *Il Pensieroso*, is remarkable for the expression of intense melancholy which pervades it. Of the allegorical figures—all alike full of gloomy grandeur—that of Night has been the most admired.

In the National Museum, Florence, is an Ivy-crowned Bacchus, full of tender grace and beauty, and admirably expressive of the lassitude peculiar to the self-indulgent god. Among his important works we must not forget to mention a bronze figure of Pope Julius II., which was executed for the Cathedral of Bologna, but destroyed in a revolt and converted into cannon.

Whilst Michelangelo was working at Rome, Jacopo Tatti (1479—1570), surnamed Sansovino, after the great master with whom he studied, was founding a school in Venice, in which the influence of Buonarroti was clearly perceptible; but much of the stern realism of the master was laid aside

* Casts of the Moses, the two Slaves, the David, and the Madonna of Bruges are in the South Kensington Museum.

and replaced by a striving after the picturesque which sometimes produced pleasing effects, as in the bas-relief of the Entombment of Christ (Fig. 107), considered one



Fig. 107.—The Entombment of Christ. *By Jacopo Tatti. From the Sacristy of St. Mark.*

of Tatti's best works, on the bronze gate of the sacristy of St. Mark at Venice.*

To Raphael of Urbino (1483—1520) one or two works of sculpture have been attributed. A marble statue of

* A cast of this gate is in the Crystal Palace.

Jonah in the Cappella Chigi, in S. Maria del Popolo, Rome, is certainly from the great painter's own hand; and the Elijah in the same place is said to be after his design by the Florentine Lorenzetto.

Benvenuto Cellini (1500—1571), a native of Florence, was one of the most celebrated workers in metal the world has ever known. Among his patrons were the Pope Clement VII., Cardinal de' Medici, the Grand Duke Cosmo of Florence, and Francis I., King of France. He lived at various times at Florence, Siena, Rome, Milan, Naples, Padua, Ferrara, and Paris. He enriched the Louvre with many fine works, of which the most remarkable is the high-relief figure of Diana, called the Nymph of Fontainebleau.* It represents a colossal nude female figure in a semi-recumbent attitude of careless grace, with one arm flung round the neck of a stag, and is a good specimen of the long-drawn proportions of the human form, in which Cellini delighted. But his most celebrated work is his statue of Perseus with the head of Medusa, in the Piazzo del Granduca, Florence (Fig. 108). Cellini principally excelled, however, in minor works, such as chased vases, etc. A celebrated salt-cellar now in the Schatzkammer at Vienna, in embossed gold enriched with enamels and adorned with high-relief figures of Neptune and Cybele, and a frieze of symbolic figures of the Hours and the Winds, is really a masterpiece in its way: there is also a magnificent shield in Windsor Castle, said to be by the same artist.†

* Casts are in the South Kensington Museum and the Crystal Palace.

† A translation of Benvenuto's celebrated autobiography is published in Bohn's Library.



Fig. 108.—Perseus with the head of Medusa. *By Benvenuto Cellini.
At Florence.*

After Michelangelo's death, in 1564, not a single sculptor arose in Italy who attained to an individual style. His immediate successors were little more than imitators of his manner; and among his later followers, Giovanni da Bologna, known as John of Bologna, (1524—1608), and Stefano Maderno (1571—1636), are the only sculptors whose works entitle them to special notice.

John of Bologna's masterpiece is the bronze Mercury floating on the Wind, in the Uffizi Gallery, a miracle of airy lightness. The messenger of the gods rests one foot on the breath of a bronze zephyr, and is about to launch himself into the air. A fine bronze group of the Rape of the Sabines, in the Palazzo Vecchio, Venice, is scarcely less celebrated: his fountain at Bologna is considered one of his happiest compositions.

Stefano Maderno's chief work is the statue of St. Cecilia in the convent of that saint in Rome, which is remarkable for a simplicity and dignity wanting to his other productions. Both these artists, and still more their followers and imitators, lost sight of the true aims of sculpture and of the distinction which exists between the provinces of painting and statuary. It will be remembered that we had to notice this error in speaking of the decline of Greek art; and the history of Italian sculpture, from the time of Michelangelo to that of Canova, is a history of a similar decadence of the Renaissance style.

2. *Sculpture of the Renaissance Period in France and the rest of Europe.*

The development of the French Renaissance style of sculpture may be well studied in the Louvre, which contains a series of monuments belonging to the fifteenth and

sixteenth centuries. The fine marble statues of Peter d'Evreux Navarra and his wife Catherine d'Alençon, from the Carthusian church in Paris, date from the close of the fifteenth century. It was not until the beginning of the sixteenth, however, that any great artist arose capable of giving an essentially French character to the Renaissance sculpture of the country. The chief French sculptors of the early part of the sixteenth century were Michael Colombe (1431—1514), Jean Juste, and Jean Texier. The Louvre contains an extremely fine bas-relief of the Struggle between St. George and the Dragon, attributed to Colombe, remarkable for delicacy of execution and boldness of conception, produced about the time that Jean Juste was at work on his celebrated tomb of Louis XII. and his wife, Anne of Bretagne, in the church of St. Denis, and Jean Texier was engaged on the forty-one groups and bas-reliefs of the cathedral of Chartres, by which he is principally known.

We now come to a trio of great artists who have been justly called the restorers of French sculpture. These were Jean Goujon, Jean Cousin, and Germain Pilon.

Jean Goujon (1530—1572) was engaged from 1555 to 1562 in the decoration of the Louvre, portions of which still remain as specimens of his easy, graceful style. He adopted the tall slim proportions of the human frame, so much favoured by Cellini in sculpture and Primaticcio in painting. The Louvre contains a few choice works of Jean Goujon. The largest and most famous is the marble group of Diana, in which the goddess of hunting reclines on a pedestal adorned with bas-reliefs representing marine animals, with one arm round the neck of a stag. Another

work in full relief is a bust-portrait of Henri II. : and of the bas-reliefs we must name the Descent from the Cross, two recumbent Nymphs of the Seine, with unnaturally long, supple figures, and a fine group of Tritons and Nereids. The Fontaine des Innocents, in the Vegetable Market, is considered Goujon's masterpiece.* The doorways from St. Maclou, at Rouen, are good specimens of his bold treatment of projections and delicate execution in low relief. Goujon was killed in the massacre of St. Bartholomew in 1572.

Jean Cousin, the exact date of whose birth is unknown, is supposed to have died about 1589. The handsome tomb of Pierre de Brézé, at Rouen, is attributed to him, as is also the mausoleum of Philippe de Chabot, now in the Louvre (Fig. 109), which has been praised as the masterpiece of French sculpture of the sixteenth century.

Germain Pilon (about 1550—1590) was an industrious and able sculptor, many of whose finest works were monuments of kings and dignitaries in the cathedral of St. Denis. Of these we must name the tomb of Henri II.† They bear witness to great vigour and knowledge of anatomy, and the female figures are full of grace and elegance. The Louvre contains the double tomb by Pilon, of René Birague and his wife, justly celebrated for the beauty of the bas-reliefs—a group of three female figures supporting a gilt vase, bust-portraits of several monarchs, and a stone bas-relief of the Sermon of St. Paul at Athens.

* His manner may be studied in the casts of various pieces of his decorative sculpture in the Renaissance Court of the Crystal Palace.

† Casts of the upper range of the sculptures are in the Crystal Palace.



Fig. 109.—Monument of Admiral Chabot. *By Jean Cousin.*
In the Louvre.

In the Netherlands but few works of importance were produced in the fifteenth and sixteenth centuries. The famous chimneypiece of carved wood, in the Palais de Justice at Bruges,* designed by Lancelot Blondeel and Guy de Beaugrant, dating from the year 1529, is an extremely fine specimen of the completed Renaissance style of decorative sculpture; but there are no isolated statues or bas-reliefs in marble to be enumerated.

In Spain, Alonzo Berruguete (1480—1561) and Jasparr Becerra (1520—1570) were the only sculptors of eminence in the Renaissance period. To the former is attributed the marble group of the Transfiguration in the cathedral of Toledo, and to the latter a very beautiful statue of Our Lady of Solitude, in the chapel of a Franciscan convent at Madrid.

In Germany the principal works produced in the fifteenth and sixteenth centuries were wood-carvings in cathedrals and other ecclesiastical buildings. The stern realism which distinguished Italian work of the fifteenth century is equally noticeable in the productions of German artists. The Swabian school was the first to adopt the new style, and in the work of its masters accurate imitation of nature was combined with a genuine feeling for beauty. Jörg Syrlin of Ulm (1469—1474) was the greatest wood-carver of Swabia. He disdained the aid of painting, and raised his art to an independent position. Ulm Cathedral contains many fine specimens of his skill; of these the choir-stalls, superior to everything of the kind previously produced, deserve special mention. The carved figures representing heroes of the heathen world, of Judæa, and of

* A cast is in the South Kensington Museum.

Christendom, are graceful, dignified, and lifelike; the lower ones are finished with the greatest care, and display thorough knowledge of anatomy. The stone fountain in the market-place at Ulm, which was enriched with colour, is the only work by this great master in any other material than wood. Jörg Syrlin the younger, trained in his father's school, appears to have been a worthy successor.

It would require a volume merely to enumerate the fine carvings in the various churches and cathedrals of Germany belonging to the fifteenth and sixteenth centuries. We must only pause to notice a few works of the kind by the great Albrecht Dürer (1471—1528), such as the carved altar-shrine (1511) in the Landauer Monastery, which is in the Renaissance style, and represents Christ as the Judge of the world, with Mary and St. John in earnest supplication at His feet. The Gotha collection of art-objects contains several statuettes in wood by Albrecht Dürer; in the museum at Carlsruhe there is an exquisite little group in ivory, in high relief, of three nude female figures from the same great hand; and in the print-room of the British Museum there is a remarkable carving, in hone-stone, of the Naming of St. John the Baptist.

The greatest German sculptor in stone of the Renaissance period was Adam Krafft of Nuremberg (about 1430—1507). His works, although somewhat overloaded, are remarkable for thrilling power of expression. The Seven Stations, on the the road to the cemetery of St. John at Nuremberg, are among his most famous compositions. The tradition of our Saviour having fallen several times on his way to death will be remembered. In the first station we see Him sinking beneath the cross, as He is met by his mother; in the second, He is dragged up by the rude

soldiers; in the third, He turns to pronounce his warning words to the weeping women; in the fourth, his meeting with St. Veronica is depicted; in the fifth, He is urged on by his persecutors; in the sixth, He has sunk beneath his burden; in the seventh, He has fallen for the last time. His body rests upon his mother's knees, and she presses a last kiss upon his unconscious face, whilst Mary, the mother of James, passionately clasps his lifeless hand.

Although the artist has not adhered strictly to the tradition, he has given us a powerful and most touching realisation of the great closing drama of our Saviour's life. His Golgotha is scarcely less beautiful. There is no attempt to produce effect by artificial means; the head of the Saviour droops with human exhaustion; the thieves are natural and lifelike. The reliefs of the Schreyer monument* and the "Passion Scene" above the altar in St. Sebald's Church, Nuremberg, well merit study; and the streets and houses of Nuremberg are enriched with many beautiful reliefs by this great master, in some of which there is an amusing touch of humour. Our illustration (Fig. 110) is one of the latter class, and is taken from above the doorway of the Public Scales of Nuremberg.

At Nuremberg alone was the art of bronze casting practised to any extent in Germany in the Renaissance period; and the only great master in this branch of statuary was Peter Vischer (died 1529). His principal work is the tomb of St. Sebald at Nuremberg (Fig. 111)—enriched with a great number of figures of saints, apostles, and angels, amongst which the artist has introduced his own portrait. Some of the scenes are representations of marvellous miracles,—a few bold touches suffice to tell the tale;

* Casts are in the South Kensington Museum.

for example, we see St. Sebald warming himself at a fire of icicles, and almost fancy we can feel the chilling

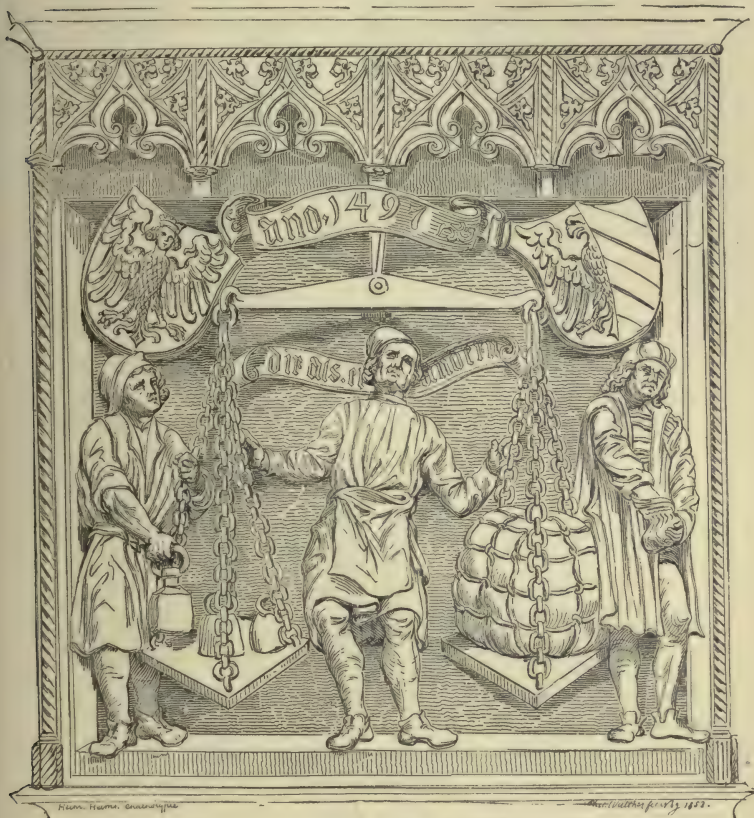


Fig. 110.—Relief. Above the door of the Public Scales, Nuremberg.

By Adam Kraft.

breath of the white flames. The canopy of the monument combines the rich decoration of the Romanesque with the pointed arches of the Gothic style.

The only marble work of importance of the German

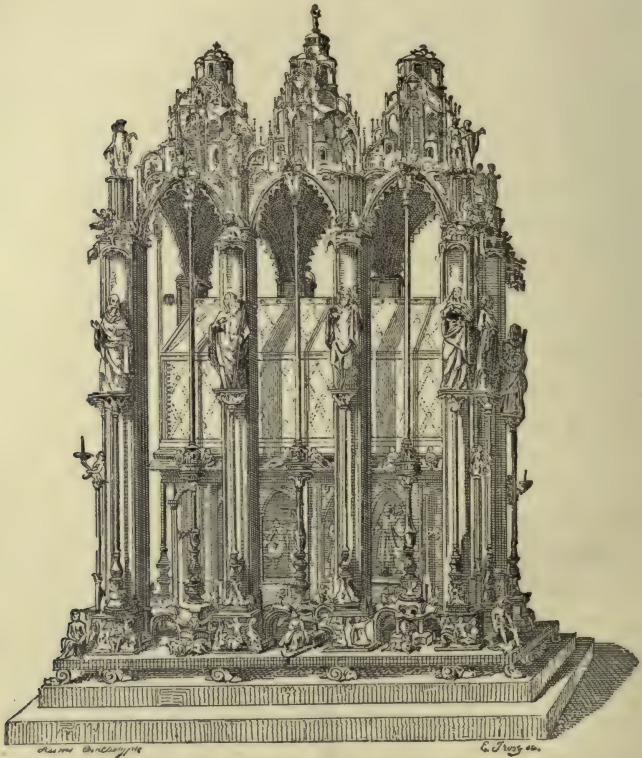


Fig. 111.—Bronze Shrine of St. Sebald. Nuremberg.
By Peter Vischer.

Renaissance period is the monument of Frederick III., in the cathedral of St. Stephen at Vienna.

IX. SCULPTURE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

As we have seen, Italian sculpture rapidly declined from the time of Michelangelo. At the beginning of the seventeenth century a new school arose, founded by Bernini (1598—1680), who has been proudly called the second Michelangelo. The faults to which we alluded in speaking of the Italian artists of the decadence were shared by this master, whose works have been too much vaunted. In the works of Bernini, and in those of his followers, everything is sacrificed to effect; and, as in the graceful productions of the successors of Pheidias, difficulties were courted for the sake of displaying skill in overcoming them. Bernini's famous group of Apollo and Daphne, in the Villa Borghese, executed when he was only eighteen years old, is a marvel of dexterous execution,—but that is all. In his Rape of Proserpine, a much later work in the same gallery, we see all the faults of his style exaggerated: truth is sacrificed to theatrical passion; whilst the greatest ignorance of anatomy and of the true limits of sculpture is manifested. His Pietà, in the basilica of San Giovanni Laterano, at Rome,* is one of the best examples of his style.

Italian sculpture did not again attain to the position of a great art until the time of Antonio Canova (1757—1822), the contemporary of the great Englishman Flaxman,—whose works stand out in striking contrast to those of his predecessors.

* A cast is in the Crystal Palace.

Canova was born of peasant parents at Possagno, near Venice, and is said to have revealed his vocation by a model of a cow in butter which he made for the table of Count Faliero, who sent him to the Academy of Venice. In a few years he gained the first prize for sculpture, and in 1774 was sent to Rome with a pension of 300 ducats. In 1802 he visited Paris, and in 1815 he travelled through France on a mission from the Pope, and came to England, where he executed several fine works, and confirmed the opinion of Flaxman and others as to the great value of the Elgin marbles. On his return to Italy he became a convert to the advanced religious views of the day, and spent much time and money on the erection and decoration of a church in his native village; and was made Marquis of Ischia by the Pope. He afterwards executed a colossal statue of Religion for St. Peter's at Rome, but the cardinals objected to its being placed there, and the sculptor in high wrath left the Papal States for Venice, where he died in 1822.

Canova's works are remarkable for the purity and beauty of the figures, the simplicity of the composition, and the finished execution of every detail. To him and to Flaxman—full details of whose life and works will be given in a future chapter—is due the honour of raising the public taste, and teaching it what to admire. No other sculptors of the day so fully entered into the spirit of antique art, or realised the beauty of the simplicity and truth to nature of the best artists of the Renaissance.

It is impossible to enumerate Canova's numerous works. Casts of many of them may be studied at the Crystal Palace: amongst others, of the Three Graces, in the possession of the Duke of Bedford; the Endymion, in the

possession of the Duke of Devonshire, at Chatsworth; the statue of Paris, at Munich; Venus leaving the Bath, in the Pitti Palace; Hebe, one of Canova's most beautiful works, in the possession of the Albrizzi family of Venice; Psyche, another very favourite work, in the possession of Mr. Blundell; Mars and Venus, in Buckingham Palace; the Magdalene, one of Canova's most admired works, full of pathetic beauty, the property of Count Somariva; the famous Perseus, conqueror of the Gorgon, in the Vatican; the head of the colossal statue of Pope Clement XIII. in St. Peter's, Rome, an extremely good portrait, finely executed; and lastly, the Sleeping Lion from the tomb of the same pope, considered the grandest work ever produced by Canova.

Of the groups, etc., of which we have no casts, we must name the Dædalus and Icarus at Venice, one of Canova's earliest works; the tomb of Maria Christina of Austria, at Vienna, a very beautiful composition, in which the figures are admirably grouped: the Theseus, conqueror of the Centaur (Fig. 112), in the Volks-garten at Vienna, in which the most thorough knowledge of anatomy is displayed, and strength in action admirably rendered; and the Zephyrus carrying away Psyche, in the Louvre. Several of his best works, including a colossal bust of Napoleon, are at Chatsworth.

In France, in the middle of the seventeenth century, we find a remarkable artist rising into notice. Pierre Puget (1622—1694), who was a proficient alike in architecture, painting, and sculpture, has been called the Rubens of sculpture, and the French Michelangelo. Unfortunately, however, his education was deficient, and his works, though

full of power and promise, are wanting in refinement and finish. As instances of this we may name the groups of Milo of Crotona and the Lion,* Perseus delivering Andromeda, and the Hercules in Repose,—all in the Louvre. In the first-named, the agony of the victim in the claws of the



Fig. 112.—Theseus and the Centaur. *By Canova.*
In the Volks-garten, Vienna.

lion is almost too vividly expressed; and although the action of the muscles is admirably rendered the effect of the whole is too painfully real.

Other celebrated French sculptors of the seventeenth and eighteenth centuries were Antoine Coysevox (1640—1720), author of the Mausoleum of Cardinal Mazarin in the Louvre:—François Girardon (1630—1715), author of the colossal groups of Pluto carrying away Proserpine and

* A cast is in the Crystal Palace.

Apollo coming down to Thetis, in the gardens of Versailles :—Nicolas Coustou (1658—1733), author of the group of the Junction of the Seine and Marne, in the Garden of the Tuileries :—Guillaume Coustou (1678—1746), author of the famous Ecuyers, or Chevaux de Marly in the Champs Elysées, Paris.

Edmé Bouchardon (1698—1762), author of the charming group of Psyche and Cupid in the Louvre, and fine statues of Christ, Mary, and the Apostles, in the church of St. Sulpice, Paris :—Jean-Antoine Houdon (1740—1828), author of the Flayed Man, in the Louvre (well known in Schools of Art), the statue of St. Bruno in the Certosa at Rome, and the portrait statues of Rousseau in the Louvre, of Molière in the Théâtre Français, Paris ; and of Washington at Philadelphia, in which the ideal and real are well combined.

In Germany, in the seventeenth century, a marked decline took place in sculpture. The Thirty Years' War, which lasted from 1618 to 1648, checked all artistic effort ; and it was not until the close of the century that any great German master arose, although several fine monuments—such as those of the Emperor Maximilian at Innspruck, and the Elector Moritz at Freiburg—were erected by Dutch artists.

Andreas Schlüter (1664—1714) was the first to give to Berlin the artistic position it still occupies. His principal work is the bronze equestrian statue of the great Elector of Saxony at Berlin (Fig. 113), justly considered a masterpiece of art.

At the beginning of the eighteenth century came Georg Raphael Donner (1695—1741), a master famous for his true sense of the beautiful, and power of conception. His

principal works are the figures of Providence, and of the Four Chief Rivers of Austria, on the fountain in the market-place of Vienna.

In Spain, in the seventeenth century, the celebrated



Fig. 113.—Equestrian Statue of the Elector of Saxony. *By Schlüter.*

painter Alonzo Cano of Granada (1601—1667) gained considerable celebrity by his beautiful altar for the Church of Lebrija which he designed and carved himself. It is considered one of the finest existing works of the kind: the Virgin holding the Infant Jesus, in the centre of the reredos, is especially well executed.

X. SCULPTURE IN THE NINETEENTH CENTURY.*

THE influence of Canova was felt throughout the length and breadth of Europe. He and Flaxman revived the art of sculpture at the time of its deepest humiliation; and their lessons, combined with the liberal encouragement they were ever ready to give to true genius, had most important results. Foremost amongst the immediate followers of Canova we must name the celebrated Dane,

Bertel Thorwaldsen (1770—1844), who produced many beautiful statues and bas-reliefs. His talent received early recognition from Canova, who was at the zenith of his reputation when Thorwaldsen came to Rome an unknown man. Thorwaldsen's first work of importance was a statue of Jason, which excited universal admiration. He appears to have had a special predilection for mythological subjects, as is proved by his groups of Achilles and Briseis, Ganymede carried away by the Eagle, etc.; but that he was also able to do justice to the ideals of Christianity, is seen in his great works in the cathedral of Copenhagen,—Christ and the Twelve Apostles, St. John preaching in the Wilderness, The Procession to Golgotha, etc. The series of bas-reliefs representing the Triumphal entrance of Alexander into Babylon, in the villa of Count Somariva on the lake of Como (repeated for the Christianburg Palace at Copenhagen), is considered one of his finest works, in which he combined the severe simplicity and strict beauty of form of the Greek style with an easy grace of execution peculiarly his own. Of his monuments, we must mention

* Casts of nearly 300 modern statues, and an excellent Handbook by Mrs. Jameson, may be consulted in the Crystal Palace.

that at Lucerne (1821), with the famous Dying Lion, the symbol of fidelity in death ; the bronze equestrian statue of Maximilian I. at Munich, and the Schiller monument at Stuttgart.

Johann Heinrich von Dannecker (1758—1841), of Stuttgart, another great sculptor, excelled in portrait-statues, and was also very successful in his treatment of female figures. His busts of Schiller, Lavater, Gluck, and Kings Frederick and William of Wurtemberg, are very valuable likenesses. His group, Ariadne on the Panther, in a private collection at Frankfort—copies of which abound everywhere—is his most famous work. Towards the close of his life he produced many fine ideal statues, of which his Christ, John the Baptist, and Faith, are the best.

Gottfried Schadow (1764—1850), of Berlin, was one of the first to return to the realistic style which prevailed in the best period of the Renaissance. His monuments of Count von der Mark, in the Dorotheakirche, at Berlin, and his statue of Frederick the Great, at Stettin, are among his best works. His sons Rudolph (1786—1822) and Wilhelm (1789—1862) were also sculptors of note.

Christian Rauch, also of Berlin (1777—1857), who founded an important school, was one of Schadow's greatest followers. He adopted the realistic style combined with the antique, in the manner of the best masters of the Renaissance. In his portrait-statues the happy working of this double influence is especially noticeable ; we have a faithful but idealised likeness, in which all the best characteristics of the subject are brought out. His statues of Bülow and Scharnhorst, of Luther, Albrecht Dürer, Schiller, Goethe, Schleiermacher, Queen Louisa, etc., erected in various towns of Germany, are instances of

his faithful portraiture; and numerous monuments attest his skill in more complicated works. The greatest of these is without doubt that of Frederick the Great in Berlin, a small model of which is in the Crystal Palace.

Friedrich Drake, born in 1805, is another famous master of the Berlin school. His principal works are a Madonna with her Infant Son, belonging to the Empress of Russia; the eight colossal allegorical figures of the provinces of Prussia, in the Royal Palace of Berlin; the marble group on the Palace bridge at Berlin, of a Warrior crowned by Victory, considered one of the masterpieces of Prussian sculpture; the monument to Frederick William III., in the Thiergarten at Berlin, the reliefs of which are powerfully conceived; and above all, the statues of Schinkel, the Humboldts, Rauch, Möser, and other celebrities, all alike full of nervous life and energy.

Ernst Rietschel, of Dresden (1804—1861), was a sculptor of great power, who closely followed the example of Rauch. He studied sculpture under him at Munich, and was remarkable for his vivid imagination and refined feeling for beauty. His best works are his double monument to Schiller and Goethe at Weimar; his statue of Lessing at Brunswick, in which the influence of his great master may be distinctly traced; his Pietà at Sans Souci, in which ideal beauty and pathetic feeling are combined; his sculptures for the pediments of the Opera-house at Berlin, and the Theatre and Museum of Munich.

Ludwig Schwanthaler (1802—1848) was a sculptor of great original power, who treated the worn-out subjects of Greek mythology and of Christian legend in a fresh and truly poetical spirit. He imbued everything he undertook with something of his own energy, but he was

unfortunately careless about finished execution, and his works have all a certain appearance of incompleteness. His principal productions are the sculptures of the pediments of the Walhalla, Munich; a colossal ideal figure of Bavaria; and the statues of Tilly and Wrede in the Generals' Hall, Munich.

August Kiss (1802—1865) made a world-wide reputation by his Amazon on Horseback attacked by a Lion, exhibited at the Great Exhibition of 1851, in Hyde Park, and now in front of the Museum of Berlin.

Ernst von Bandel (1800—1876) is famous for his gigantic hammered copper figure, 45ft. high, of Arminius, which stands on a pedestal of sandstone 90ft. in height, on the top of the Grotenberg, near Detmold, where it was erected in 1875.

Foremost among living German sculptors are Johann Schilling, Albert Wolff, Emil Wolff, Hugo Schaper, Karl Steinhäuser, and Reinhold Begas.

In France towards the close of the 18th century a new impulse was given to sculpture by Antoine Chaudet (1763—1810), who followed the classical style, and produced several fine works, such as his group of the Shepherd Phorbas carrying away the young *Cædipus*. His principal followers were François Bosio (1769—1845), who executed the reliefs for the famous Vendôme Column, and designed the quadriga of the Triumphal Arch of the Place Carrousel:—Pierre Cortot (1787—1843), author of the group of Marie Antoinette supported by Religion, in the "Chapelle Expiatoire," Paris, of the group in the pediment of the Palais de Justice, and the reliefs on the Arc de l'Etoile, representing Napoleon crowned by Victory.

Pradier, of Geneva (1792—1852), was especially successful in the treatment of the female figure, particularly in his *Phryne* (exhibited in the Great Exhibition of 1851), and his *Psyche*, *Atalanta*, and *Niobe* group in the Louvre. His power of representing force as well as beauty is well illustrated by his *Prometheus Chained*. Among the few who have been able, whilst retaining the correctness of the classical style, to combine it with boldness and freedom,

François Rude, of Dijon (1784—1855), is one of the foremost. His bronze *Mercury*, in the Louvre, is full of energy and spirit, as are also his *Young Fisherman* playing with a *Tortoise*, in the same gallery, and the group in high relief of the *Arc de Triomphe de l'Étoile*, known as the *Marseillaise*, or the *Departure* (Fig. 114). Another great master of the same school is F. Duret (1804—1865), author of the *Young Neapolitan Dancer*, and the *Neapolitan Improvisatore*, both in the Louvre.

As an upholder of the realistic style when most of his contemporaries had abandoned it, we must name

Pierre Jean David, of Angers (1789—1856), author of the fine groups on the pediment of the Pantheon of Paris, which offer a remarkable contrast to the French sculpture of his day. General Buonaparte and the stern heroes of the Republic are represented in a natural and life-like manner on either side of a solemn ideal figure of their native land. David was especially successful with portrait-statues; the most famous are perhaps those of *Philopœmen* in the Tuileries, of *Condé* at Versailles, of *Corneille* at Rouen, and of *La Fayette* at Washington.

Our limits forbid us to do more than name Jouffroy, Charles Simart, Foyatier (author of the celebrated *Spartacus*



Fig. 114.—The Marseillaise. Group by François Rude.
On the Arc de l'Etoile, Paris.

of the Tuileries), Otton, and Cavelier, who have all produced fine ideal works of sculpture in the last few years.

Antoine Barye (1795—1875), who revived the art of bronze casting from a single mould in the early part of this century, was especially skilful in rendering animals. The gardens and museums of Paris contain many fine groups by him.

In the year 1873 two great sculptors passed away: Amédée Durand, author of the figure of Religion on the tomb of the Duke d'Enghien, at Vincennes, etc., and Johann Peter Molin, a native of Sweden, well known for his powerful group of *The Grapplers*, exhibited at the International Exhibition of 1862.

At the recent Paris Exhibitions MM. Eugène Guillaume, Perraud, Carpeaux, Crauk, Etex, Falguière, Gumery, Aimé Millet, Thomas, Paul Dubois, Allar, Chapu, Barrias, Cain, and J. L. Gérôme, the painter, exhibited fine works, the chief characteristics of which were freedom from all the old traditions and daring originality, often verging on extravagance. MM. Clésinger and Gruyère have been amongst the few French contributors to the London Exhibitions.

Next to French sculptors of the present day rank those of Italy: Vela's *Dying Napoleon*, and Pietro Magni's *Reading Girls*, are still fresh in the memory of all who were fortunate enough to see them at the Paris and Florentine Exhibitions. The schools founded by Tenerani (1789—1869), and Bartolini (1777—1850), have produced many able sculptors. Amongst the Italians who have contributed to the London Exhibitions we must name Monti, Finelli, Caroni, Salvini, Barzaghi, Fantacchiotti, Fontana, Lazzarini, and Torelli, whose statuary is all notable for

the thorough knowledge displayed of form, or, as it is technically called, "drawing," and for skilful execution, though it rarely rises to the highest rank in conception.

The chief living Belgian sculptors are Geefs, Fraikin, and Simonis.

The Roman school founded by Canova and Thorwaldsen produced many sculptors of different nationalities, of whom our own countryman Gibson, the Germans Wagner and Steinhäuser, and the Dutchman Kessel, are amongst the chief. We must also mention a female sculptor who died a short time ago: Maria, Duchess of Wurtemberg, *née* Princess of Orleans, who executed the statue of Joan of Arc at Versailles, and the group of a Peri bringing the Tears of a True Penitent to the Throne of Grace, which now adorns her grave: and Karl Voss and Jerichau, who contributed to the Exhibition of 1871.

Of the future of Continental sculpture it is difficult to predict anything with certainty. Modern sculptors have to contend with difficulties unknown to the ancients. Greek sculpture appealed at every turn to religious associations; it spoke in a language intelligible to all; whereas in our own day the subjects traditionally considered the most suitable for representation in sculpture are incomprehensible to any but the educated few, and even those few can only enter into the spirit of symbolic or mythologic art with something of an effort. A wide field lies open for a true artist who will throw aside convention and treat the subjects of the present day nobly and honestly; but modern costume presents great obstacles to success in such an effort. Still the podium round the Albert Memorial may be pointed to as a triumphant answer to those who plead that such obstacles are insuperable.

XI. BRITISH SCULPTURE.

Two heads of bronze statues—a Minerva and a Diana—found at Bath, are among the very few known examples of British sculpture in the round, in the Roman period. A cast of the head of Diana is in the Soane Museum in Lincoln's Inn Fields. The few Roman altars and sepulchral tablets found in Britain, carved in native stone, are very rough, and only of value for their great antiquity.

Amongst the earliest sculptures of Great Britain must be mentioned the strangely carved stones which abound in the Isle of Man, Wales, Ireland, and Scotland. They date from the first centuries of Christianity, and on some of them pagan and Christian symbols are combined. The most interesting specimens are in Strathmore; on some of those of a comparatively late date, centaurs, lions, leopards, deer, and other animals, with processions of men and oxen, etc., are carved in a spirited style, and afford valuable information on the manners and costumes of the period of their erection.

But few specimens of Anglo-Saxon sculpture have been preserved. The shrine of St. Amphibalus, lately found at St. Alban's Abbey, is among the most remarkable. It is finely conceived, and very beautifully carved.

No sepulchral statue has been found in England older than the time of William the Conqueror; two nearly destroyed effigies, in the cloisters of Westminster Abbey—one of Vitalis (died 1087), the other of Crispinus (died 1117)—and those of St. Oswald (of uncertain date) and Bishop Wolstan (about the end of the eleventh century),

in Worcester Cathedral, are among the earliest existing relics of monumental art.

English sculpture, properly so-called, may be divided into two distinct periods: the mediæval, dating from the early part of the thirteenth century to the Reformation; and the modern, dating from the close of the eighteenth century.

It was at the end of the Crusades, when acquaintance had been made with the masterpieces of Continental art, that English architects were first fired with the ambition of adorning their buildings with sculptured foliage and figures. In the thirteenth century, when Gothic architecture was at the zenith of its beauty in England, many of our finest cathedrals were built or improved, and our best mediæval architectural and monumental sculpture was produced. From this period dates Wells Cathedral, the noble sculptures of the west front of which have already been described. In judging of the execution we must consider that they were produced at a time when no school of sculpture existed, and before the laws of optics, perspective, or anatomy had been discovered,—so that the artist had nothing to trust to but his own powers of observation. Wells Cathedral was finished at the time when Niccolò Pisano was reviving the art of sculpture in Italy, before the completion of the cathedrals of Chartres, Amiens, Beauvais, and has, therefore, the merit of being the very earliest specimen of religious sculpture with a consecutive design.

The earliest specimens of English bronze statues are the recumbent effigies of Henry III. and of Eleanor, wife of Edward I., on their respective tombs in Westminster Abbey. The figure of Eleanor, which is very beautiful,

and full of simple dignity, was the work of William Torel (or Torelli) a goldsmith, who died about the year 1300.

The sculptures of Lincoln Cathedral, of a somewhat later date than those of Wells, are thought to mark a considerable advance in the art of sculpture. They are, unfortunately, much injured.

When the Decorated style of architecture prevailed in England, statues were introduced in buildings wherever it was possible. In a window in Dorchester Church near Oxford, for instance, there are twenty-eight small figures of our Saviour's ancestors; and the keystones of the Lady Chapel in Norwich Cathedral are all beautifully carved in high-relief with scenes from the life of the Virgin. Some of the finest sepulchral monuments of England date from this period; that of Aymer de Valence in Westminster Abbey, and that of the Black Prince in Canterbury Cathedral,* are amongst the best.

No works of English mediæval sculpture excel those remaining in the Chapter House of Westminster Abbey. The small figures carved in the jambs of the entrance doorway, and the statues above the same door, are remarkable, —the former for spirit and the latter for beauty and grace; whilst each is perfectly well suited to its position in the architecture.

Three works have been selected by Flaxman as illustrative of the state of the art of English sculpture in the reign of Edward IV.: the sculptures of the door of All Souls' College, Oxford: those of the arch in Westminster Abbey which passes from the back of Henry V.'s tomb over the steps of Henry VII.'s Chapel; and the monument

* Casts are in the Crystal Palace.

to the Earl of Warwick (1464), in St. Mary's Church, Warwick. William Austen is the name of the sculptor of the last-named work, which Flaxman considers in no respect inferior to the productions of his Italian contemporaries.

The greatest works of English sculpture produced during the reign of Henry VII. were the statues in the Lady Chapel of Westminster, the original number of which is said to have been 3000: very few now remain, but those few suffice to give an idea of the great talent and fertility of invention of the artists employed.

In the reign of Henry VIII., when the iconoclastic spirit of the Reformation prevailed, many of the finest works of English sculpture were destroyed; but before his death, the arrival of the Italian Pietro Torriggiano (1470—1522) the contemporary of Michelangelo, gave a new and a different impulse to the art; and to him we owe the sculptures of the tomb of Henry VII., which, though superior in execution and accuracy of proportion to those of the chapel itself, are certainly inferior to them in vigour and truth to life. No English sculptor of eminence arose, after the storm of the Reformation, before the Restoration, although a few isolated works were produced which prove that the artist spirit of England was not dead but sleeping, and with a little encouragement would have revived. The tomb of Sir Francis de Vere, in Westminster Abbey, and the figures on the monument of Sir George Hollis, also in the Abbey, by Nicholas Stone (1586—1647), a sculptor who would have become famous under more favourable circumstances, are proofs of the latent power which might have been trained to excellence. The bronze equestrian statue of Charles I., now at Charing Cross, is by a foreigner

named Hubert le Sœur, a pupil of Giovanni da Bologna. The effigy of Cecil Lord Burghley, on his tomb at Stamford, may be taken as a good specimen of the monumental sculpture of the Elizabethan period—stiff and quaint to a degree, but often, as in this instance, showing great mastery in portraiture.

We now come to the men who laid the foundations of our present school of sculpture. The earliest was Grinling Gibbons (1648—1721), a sculptor of considerable merit of the reign of Charles II., who especially excelled in wood-carving. Fine specimens of his work are preserved in Windsor Castle, at Burleigh, Chatsworth, Petworth, and other residences of the nobility, and in the Choir, Library, and other parts of St. Paul's Cathedral.

Cajus Gabriel Cibber (1630—1700), a Dane, was the author of the bas-reliefs on the Monument near London Bridge, and two fine allegorical figures of Frenzy and Melancholy designed for the entrance-hall of the Bethlehem Hospital for Lunatics, which are truly terrible embodiments of a poetical conception of fearful madness.

Few works of any importance were produced in England during the reigns of James II., William and Mary, Anne, and George I. John Bushnell executed the statues at Temple Bar, now removed, and Francis Bird the monuments of Dr. Busby and others in Westminster Abbey, and the figures in the pediment of St. Paul's; but they are none of them worthy of special notice.

In the reign of George II., however, great activity was displayed by three foreigners who had settled in London: Roubiliac, a Frenchman, and Scheemakers and Ruysbrack, natives of Holland.

Roubiliac (1695—1762) was by far the greatest artist

of the three. He studied under Bernini, and appears in many respects to have excelled his master. His masterpiece is the statue of Sir Isaac Newton with the prism in his hand, in the library of Cambridge, which is remarkable for life and vigour, but more so for a nobility of pose and dignity of bearing rarely equalled by the best works of a better age. Another famous work of his is Eloquence, one of the figures in the monument of John, Duke of Argyle, at Westminster Abbey. The Nightingale monument in the same place has been much criticised; its idea is in keeping with the conceits of the time. The design is Death kept away by a human arm; and the execution of the skeleton and of the drapery in which it is wrapped are very fine. Roubiliac's title to one of the highest positions among the sculptors of Britain is gained, in spite of such works as this *tour de force* just alluded to. His modelling of head and hands, his perfect mastery over his material, and his power of throwing life into all that he touched, are his great characteristics. In no works can these qualities be better traced than in his statue of Shakespeare, now in the vestibule of the British Museum.

Ruysbrack's and Scheemakers' principal works include busts, statues, and monumental figures, but hardly call for detailed description.

Somewhat later than this famous trio, an Englishman, Joseph Wilton, acquired celebrity by his monument of General Wolfe in Westminster Abbey, and many similar works, in which he displayed much skill and talent, but ignorance of the true limits of his art. The monument to Wolfe, for instance, is crowded with figures and symbols mixed together in hopeless confusion. In 1790 he was made Keeper of the Royal Academy.

Thomas Banks (1735—1805), was the first Englishman who succeeded with ideal or poetic sculpture. He was far in advance of his age, and had he lived later, would perhaps have taken rank amongst the master spirits of Europe. His models exhibited on the foundation of the Royal Academy, attracted the notice of Sir Joshua Reynolds. One of his first groups, a bas-relief of Carac-tacus and his Family in the Presence of Claudius, is very grand. In this, and in his Psyche seizing the Golden Flame, and Love catching a Butterfly, all alike remarkable for symmetry of form and correctness of outline, Banks displayed intimate knowledge of the antique, and appreciation of the true excellence of Greek statuary; but he met with no encouragement in England, and accepted an invitation to Russia, where he remained for two years. On his return home he produced his celebrated group of Achilles bewailing the loss of Briseis, considered one of the finest heroic statues of modern times, which established his fame and brought him full employment. Unfortunately, his commissions were confined to sepulchral monuments, in which he did not escape the prevailing error of his time—striving to combine allegory and portraiture, and to introduce a greater variety of subject than is admissible in statuary.

Joseph Nollekens (1737—1823), a contemporary of Banks, although inferior to him in every other respect, excelled him in portrait-statues and busts, for which there was an extraordinary demand.

John Bacon (1740—1799), was an industrious and successful sculptor of the same time, who supplied the Court with the porcelain shepherds and shepherdesses so much admired in his day, and executed several fine

portrait-statues, of which those of John Howard and Dr. Johnson, in St. Paul's Cathedral, and the monument to Chatham, in Westminster Abbey, are considered the best. The original model for Dr. Johnson is in the Crystal Palace. None of these men—except, perhaps, Banks—are, however, worthy to rank with Flaxman, the restorer of English classical sculpture, who excelled even Canova in the boldness of his conceptions and the beauty of his execution.

John Flaxman was the son of a modeller and dealer in plaster figures. He was born at York, July 6th, 1755. He commenced studying at the Royal Academy when only fifteen, but never received regular lessons from any master. In 1782 he married Miss Denham, a lady whose genuine love of art was of the greatest service to him. In 1787 Flaxman went to Italy, and soon after his return to England, in 1797, he was elected an associate of the Royal Academy. In 1800 he became an Academician, in 1810 was appointed Professor of Sculpture to the Academy, and from that time till his death in 1826 his labours in every branch of his art were unceasing. Flaxman has justly been called the author of modern bas-relief: even Ghiberti's and Canova's reliefs were too much like raised paintings; but the English master fully recognised the true limits of his art. The study of the relics of antiquity discovered in Italy at the beginning of the present century brought the contrast between the severe simplicity of Greek reliefs and the affected mannerism of those of his predecessors vividly before him. He was also one of the first to appreciate at their true value the sculptures of Wells, Lincoln, and other cathedrals; and his Lectures on Sculpture are still the best in the English language. Of his sculptures, the

bas-relief monument to Collins at Chichester, the monument to Lord Mansfield, and that of the Barings, in Micheldever Church, Hampshire, a group of the Archangel Michael vanquishing Satan, a figure of Psyche, one of Apollo, statues of Raphael, Michelangelo, Sir Joshua Reynolds, William Pitt, etc., etc., and his model of the shield of Achilles, are among the most original and valuable. The last-named, taken from the description of the shield of Achilles in the 18th book of the *Iliad* (by some supposed to have been a real shield, by others an ideal founded on various pieces of antique work combined into one united whole by the genius of the poet), is universally allowed to be a magnificent work of art, full of poetic feeling and imagination. Flaxman was scarcely less famous for his designs of various kinds than for his sculptures; a fine collection of both are preserved in the Hall of the University College, London. He supplied Wedgwood, the restorer of English pottery to the rank of an art, with many groups, medallions, and bas-reliefs.

Sir Francis Chantrey (1788—1841) was eminently successful in historical and portrait statuary. His works present a striking contrast to those of Flaxman, and resemble in many respects those of Nollekens, to whom Sir Francis is said to have been indebted for assistance and encouragement at the beginning of his career. The group of the *Sleeping Children*, in Lichfield Cathedral (1818), is considered Chantrey's finest composition. Marble and bronze portraits of Pitt, Canning, George Washington, and Bishop Heber, are among his well-known works.

Edward Bailey (1788—1867) studied under Flaxman, and acquired much of his great master's manner. He is best known by his group of *Eve at the Fountain*, in the

Philosophic Institute at Bristol, in which he showed considerable poetic feeling. In his public monuments and architectural sculptures Bailey was not so successful. We may instance his Nelson on the column in Trafalgar Square and the pediments of Buckingham Palace as proofs.

John Gibson (1791—1866), an English sculptor of great genius, who spent the greater part of his life at Rome, is famous for his introduction of colour in statuary — his tinted Venus, which was shown in London at the Exhibition of 1862, having excited a warm controversy on the subject of the introduction of colour into sculpture. Gibson studied for three years with Canova, but in many respects he surpassed his master, rising to an ideal purity and grace unexcelled by any other modern master. His first work of importance was a Nymph unfastening her sandal, followed by a group of Psyche borne by the Zephyr, Aurora rising from the Waves, the Wounded Amazon, the Hunter and his Dog, all full of severe and dignified beauty. Of his portrait-statues, those of Huskisson, Peel, George Stephenson, and Queen Victoria are the best. On his death, Gibson bequeathed a fine collection of his sculptures and models to the British nation: they are now in a suite of galleries in Burlington House,

Richard James Wyatt (1795—1850) was an industrious sculptor who worked principally at Rome, where he died. His Penelope, at Windsor Castle, executed for the Queen when he was on a visit to England, and his Nymph taking a Thorn from the Foot of her Hound, also in the possession of Her Majesty, are among his finest works.

Sir Richard Westmacott (1799—1856) was a sculptor of great eminence who studied under Canova at about the

PAINTING.



PAINTING.

INTRODUCTION : MEANS AND METHODS OF PAINTING.

PAINTING is the art of representing on a flat surface, by means of lines and colour, objects as they appear in nature—that is to say, in such a manner that the picture produced shall, within certain limits, affect the eye in the same way as do the objects themselves. To be able to do this, thorough education of the mind, the eye and the hand is required. The mind must learn the nature of the objects depicted, the eye how they appear, and the hand how to imitate them.

I. *Form.*

In the first place, the painter must study the laws of form, and learn accurately to represent the bulk and figure of objects of every variety, whether organic or inorganic, at rest or in motion ; secondly, he must acquire a knowledge of that portion of the science of optics which embraces the laws of colour, light, and vision, including—

Linear perspective—i. e. the effect produced upon the apparent form and grouping of objects by the position and

distance of the observer: and *aërial perspective*—i. e. the effect produced on the brightness and colour of objects by the various differences in the temperature, atmosphere, light, etc. Thirdly, the painter must master the laws of *light and shade*, the right treatment of which is a most important element in painting.

The term *chiaroscuro*—from two Italian words, signifying light and shadow—has been given to the art of representing light and shadow, together with the effect of light and shadow on colour, and it is, in fact, the expression in painting, drawing, or engraving of the infinite variety of effects of brightness and shade in nature,—the faithful rendering of the sharp contrasts, the subtle combinations and rapid changes which nature exhibits in her ever-varying moods. The greatest masters of *chiaroscuro* were Titian, Correggio, Rubens, and Rembrandt; and, in our own day, Turner.

II. *Colour.*

Lastly, and perhaps chiefly, the painter must know the laws of colour; he must train his eye to recognise the most subtle gradations of tint, as well as the most vividly contrasted colours in nature, and learn not only what will be the result of the use of separate colours, but also the infinitely varied effects of harmony or contrast which may be obtained by their combinations.

The three *primary colours* are red, yellow, and blue, which are the constituents of white light. Every variety of tint produced is a combination of two or more of these three. The *secondary colours* are mixtures of any two of the primary: thus red and yellow produce orange; yellow

same time as Gibson. He succeeded Flaxman as Professor of Sculpture at the Royal Academy in 1827. The works by which he is best known are his monumental statues, such as those of Pitt, Perceval, Fox, etc., in Westminster Abbey, and of Sir Ralph Abercrombie and Lord Collingwood in St. Paul's Cathedral. The sculptures of the pediment of the British Museum, the equestrian statue of George III. at Windsor, that of Fox in Bloomsbury Square, of Canning in Palace Yard, and the Duke of York on the York column, are by the same artist. The fame of Sir Richard Westmacott rests principally on his having broken through the fatal habit so long prevalent in England of combining allegory with portraiture in monumental art. In the monument to Sir Ralph Abercrombie, for example, the dying hero is supported by a Highlander instead of a symbolic figure. All Sir Richard's works display good taste and finished execution.

Patrick Macdowell (1799—1870) was an Irishman of considerable talent, whose Reading Girl, exhibited at the Great Exhibition of 1862, was universally admired. He was the sculptor of "Europe" for the Albert Memorial.

Samuel Joseph (1800—1850) was the author of the fine statue of Wilberforce in Westminster Abbey, and that of Wilkie in the National Gallery. He found his chief employment as a modeller of busts.

Musgrave Watson (about 1802—1847), a sculptor of great promise, was the author of the seated statue of Flaxman in the London University; of a fine group of Lords Eldon and Stowell, at the University College, Oxford; and of a bas-relief to Dr. Cameron which was destroyed in the fire at the Chapel Royal, Savoy, in 1864.

Baron Marochetti (1805—1867) was an Italian sculptor

of merit who settled in England early in his career. His colossal figure of Richard Cœur de Lion, in Old Palace Yard, Westminster, is one of his best works in England. His equestrian statue of Emmanuel Philibert, at Turin, the tomb of Bellini in the cemetery of Père Lachaise, the grand altar of the Madeleine, Paris, and statues of the Emperor and the Duke of Orleans, are also very fine.

John Thomas (1813—1862), who is chiefly known as superintendent of the masons and carvers employed on the ornamentation of the New Houses of Parliament, produced some few independent works, of which the marble group of the Queen of the Britons rousing her Subjects to revenge is the principal.

John Thomas will always be remembered as the head of that large school of carvers in stone and wood which he helped to form, and in the ranks of which many men of talent and some of genius have appeared. Hardly a church or a mansion has been built since the "Gothic Revival," without more or less architectural carving being introduced; and in important works—such, for example, as the Palace of Westminster—the decorations have included statues, many of them of no small merit. He deserves special recognition both for the work that he did and the influence which he exercised over this branch of art.

William Behnes, who died in 1864, was very successful with portrait-statues: that of Sir Robert Peel in the City, and of George IV. in Dublin, are from his hand.

Alfred G. Stevens (1817—1875) was the sculptor of the monument to the Duke of Wellington in St. Paul's Cathedral; one of the grandest efforts of genius of modern times. Some of his studies for this work are in the South Kensington Museum,

John Henry Foley (1818—1874), a native of Dublin, was one of the most successful of modern sculptors of poetic feeling. His *Ino and Bacchus*, and *Youth at the Stream* are among his best works. He also executed the equestrian statues of Lord Hardinge and Sir James Outram for India; and the group of “Asia” for the Albert Memorial.

Benjamin Spence (1822—1866) was an artist of considerable imaginative power. His *Highland Mary*, *Lady of the Lake*, *Lavinia*, *Pharaoh's Daughter*, and *Angel's Whisper*, are among his best works.

Munro Macdonald, Lough, Noble, Theed and Philip, all attained to fame in recent years, but our limits will not allow us to do more than mention their names.

Of living English sculptors, whose works we do not propose here to criticise, we must name H. H. Armstead, R.A.; Calder Marshall, R.A.; Thomas Woolner, R.A.; C. B. Birch, A.R.A.; J. E. Boehm, A.R.A.; E. B. Stephens, A.R.A.; Hamo Thornycroft, A.R.A.; Adams Acton; and John Bell.

In the Albert Memorial we have specimens of the best works of several of our greatest living sculptors, and we may fairly point to the high general standard of excellence obtained there as establishing a good position for English sculpture at the present day.

Of the future of sculpture in England it is not easy to speak. Its best chance appears to be in its combination with architecture, the growing recognition of its true limits, and the increasing refinement of the public taste.

XII. AMERICAN SCULPTURE.

OUR limits forbid us to devote more than a short space to the rising school of American sculptors, whose works have been exhibited from time to time at Paris, South Kensington, and elsewhere. American art sustained a severe loss in the early death of

Thomas Crawford (1813—1857), a sculptor of high aspirations and great promise, who had for many years resided at Rome. His chief work was a monument to Washington, in course of erection at Richmond, much resembling in design Rauch's well-known monument to Frederick the Great. Of this important composition the central equestrian figure, with the statues of Jefferson, Lee, and Patrick Henry, had been completed and cast in bronze at Munich at the time of the artist's death. The completion of the work was entrusted to Randolph Rogers, an American sculptor of considerable eminence.

Hiram Powers (1805—1873), who lived many years in Florence, was well-known in England; his Greek Slave was much admired in the Great Exhibition of 1851. His Eve after the Fall, and his portrait-statues of Benjamin Franklin, Webster, Washington, and others are amongst his best works.

Horatio Greenough (1805—1852) is best known by the monument on Bunker's Hill, the elaborate group on the portico of the Capitol, and the colossal statue of Washington. He lived for many years in Florence, and executed a number of ideal works.

and blue, green; red and blue, violet or indigo, according to the quantities of each ingredient. The *tertiary* colours are those fine shades obtained by mingling two or more of the secondary ones. The *complementary* colour of any given shade or tint is that which will have to be added to it to produce white.

The ancients added black, or total absence of light, white, or fulness of light, and half-tints to the three primary colours.

Contrast of colour is of great importance in heightening in a picture the force of the colours contrasted; any two of the primary colours are good contrasts to each other.

Harmony of colour is the preservation of the same character of colouring in the whole of a picture: to retain it, without producing monotony, requires the greatest skill. The greatest colourists were Titian, Tintoretto, Giorgione, Correggio, Paolo Veronese, Rubens, and Van Dyck.

The *tone* of a picture is the general quality of shadow, of light, or of colour prevailing throughout an entire picture. The phrase a "high" or a "low" tone are used to express either a forcible or a subdued rendering of these qualities.

III. *Composition.*

Composition is the assembling together of the different objects to be represented in the picture in such a manner that they shall combine to produce a harmonious impression on the eye as a whole, and shall each engage a *suitable* share of attention.

The terms *foreground*, *middle distance*, and *background* have been given, the first to the portion of a picture nearest to the spectator, the second to that somewhat removed from him, and the third to that farthest off.

IV. *Materials.*

Having thus given a slight outline of the leading principles of the theory of painting, we will briefly enumerate the materials and processes employed in its practice.

In speaking of the materials we must distinguish between those painted on, and those painted with.

For drawing, crayons of different kinds are used; for painting, a brush to hold the colour.

1. For drawing on paper, parchment, ivory, or other similar substances—pencils, chalks, charcoal, and water colours are used.

2. For painting on wood and canvas—tempera or distemper, and oil colours.

3. For painting on wall surfaces, dry colours, tempera, wax colours, and fresco colours.

The so-called *lead-pencils* employed in drawing do not contain any lead; but are made of graphite or plumbago, an opaque greyish-black mineral with a metallic lustre, somewhat greasy to the touch, which produces a clear stroke of any thickness required, and peculiarly suitable for rapid sketching on account of the ease with which it may be effaced.

Black chalk is a bluish or greyish-black material, used both for drawing and as a colour in painting; but it is neither easy to work with nor pleasant to handle, and *charcoal* is preferred to it for all but small sketches.

The scarcity of coloured chalks has led to the use of *pastel*, or chalk mixed with various colours and made into crayons, but it is not very durable, and if pictures in it are washed with gum to preserve them, they lose the soft, warm appearance which is their chief charm.

Charcoal is well suited for sketching the outlines of large works. It produces a broad stroke adhering so slightly to the ground that it may be blown away without leaving a trace. If, however, the ground be washed with lime-water and allowed to dry before the sketch is made, the charcoal will set. Nearly all large cartoons (*i. e.* designs on strong paper or paste-board of the full size of the work to be executed) of modern times are drawn in charcoal, although Kaulbach, the great German fresco painter, sometimes used chalk. Cartoons drawn in charcoal have played an important part in the history of art ever since Michelangelo's cartoons for his frescoes were exhibited at Florence in 1504; and some of considerable value have been produced in our own day. In working both with chalks and charcoal, the *stump*, a bluntly-pointed implement made of leather, is largely used in working the shadows.

In figure painting, the artist uses a living model for the study of the formation of the body and the surface of the flesh, and a *lay-figure* on which to arrange the drapery. The lay-figure was, it is said, invented by Fra Bartolommeo.

In water-colour painting, prepared colours, consisting of colouring matter mixed with honey or gum-arabic, are used. Two courses are open to the artist. He may either merely wash-in a drawing in sepia or Indian ink, or he may fully colour it. In both processes, however, the shading would be done with a brush. Painting in water-colours is carried to greater perfection in England than in any other country. But the works contributed by modern Dutch water-colour artists to the exhibition at Grosvenor Gallery in the winter of 1879-80 proved that they are by no means backward in the art.

In drawings of the quality known by the French as *gouache*, opaque colours are thickly spread over the drawing. They look heavy and massive, but present a favourable opportunity for the development of pure effects of colouring. By this method, which is extensively practised at Naples and elsewhere on the Continent, though little known in England, glowing effects of colour can be represented with truth and force.

The modern water-colour artists have, many of them, now adopted a slightly altered mode of painting, depending largely upon the employment of opaque colours for its effects. This borders closely on oil painting, and seems wanting in the peculiar softness and transparent depth of colour which are the distinctive property of true water colours.

In the middle ages, wood was principally employed as the ground for movable pictures; but, as it was liable to rot and to destruction by worms, it was supplanted in the fifteenth century by canvas, which was first used, it is said, by Rogier van der Weyden, and which is now almost universally preferred. Copper has been not unfrequently used as a ground by painters, and a few pictures have been executed on marble, and even on silver.

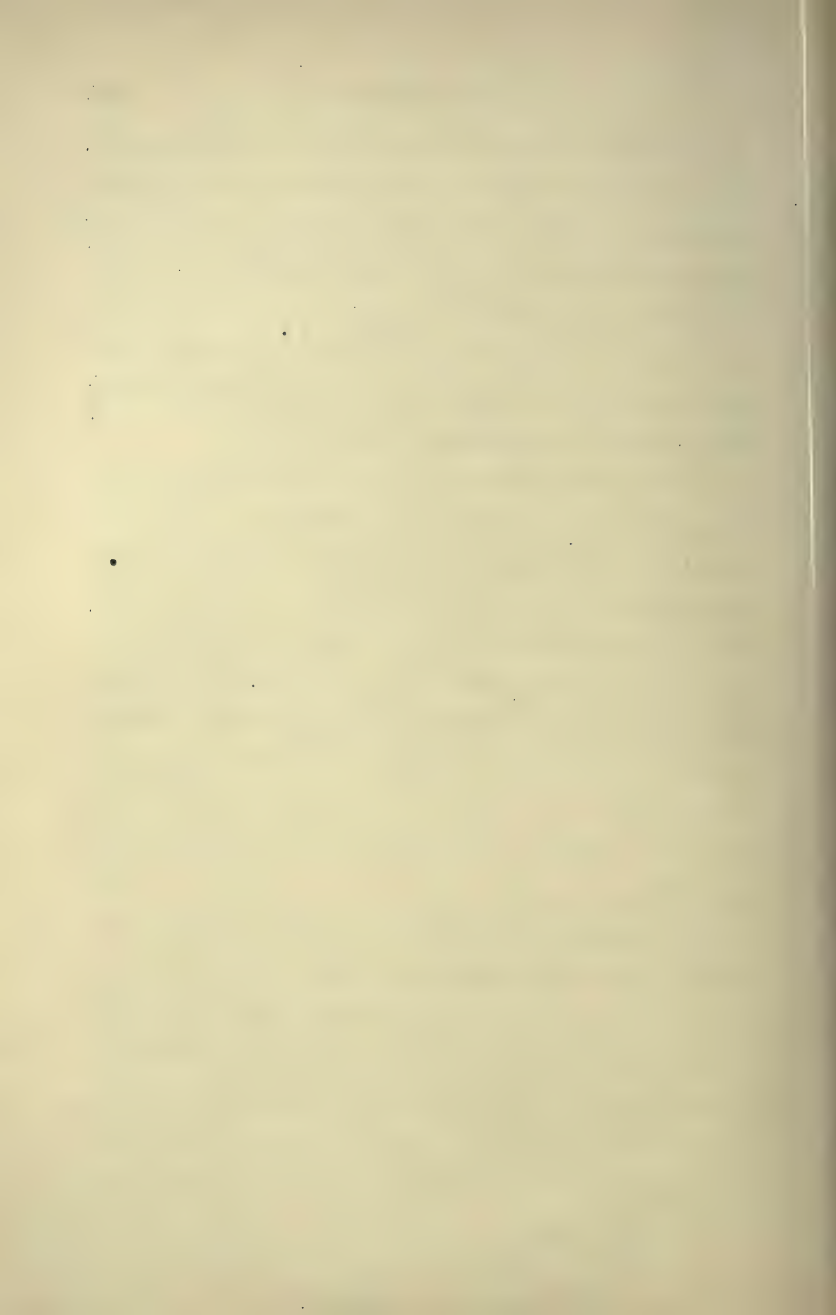
Before oil painting was adopted, other materials were in use, to which the name of *tempera* or *distemper* colours has been given. In tempera-painting the colour is mixed with white of egg, glue or size.

A painter's colours are called *pigments*; those employed by the ancients appear to have been earths or oxides, mixed with gum or glue instead of oils. Unfortunately, however, colours so obtained are wanting in freshness and soon peel off. They are now only used for scene-painting

Edward Sheffield Bartholomew (1822—1858) began life as a painter, but finding that he was colour-blind, turned his attention to sculpture. He went to Rome, where his model of Blind Homer made him celebrated. His *Eve Repentant* is his best work. He lived most of his life in Italy, where he died young.

Benjamin Akers (1825—1861) lived chiefly in Rome, where he executed many ideal works of much beauty. The *Lost Pearl Diver* and *Saint Elizabeth of Hungary* are among his most celebrated works.

Of living American sculptors, whom we shall abstain from criticising, we may first name W. W. Story, the sculptor of *Cleopatra*, the *Sibyl*, the statue of *Peabody*, near the Royal Exchange, London, and many other celebrated works—and Randolph Rogers, the author of the bronze doors of the Capitol at Washington, *Rinehart*, *Meade*, *Gould*, *Thompson*, and *Harriet Hosmer*, all of whom generally reside in Rome or Florence; and *O'Donovan*, *Hartley*, *St. Gaudens*, *Ward*, and *Palmer*.



and staining wall-papers, although the old masters often executed portions of their pictures in distemper, and oiled them afterwards. Towards the close of the middle ages, the Italians discovered that by using albumen, or white of egg, instead of size, as a means of union between the particles of colouring matter, they obtained a better substance for tempera painting and one less liable to be affected by damp than materials dissolved in water. Paintings in this medium, however, dry too quickly for any elaborate working-up, and require some kind of varnish to protect them.

Painting in Oils.—As early as A.D. 1000, linseed-oil was used in painting in Italy, and there are records which prove that oil was used as a medium in painting in Germany, in France, and even in England before the time of the Van Eycks; but it was not until the fifteenth century that the best method of mixing colours with oil was discovered by the brothers Van Eyck, who quickly attained to a skill in colouring perhaps never surpassed. The old method practised by the Italians did not allow of one colour being laid on until the previous coat had dried; and it was this inconvenience that caused Jan van Eyck to make experiments which resulted in the discovery of a better kind of oil painting, a kind which has practically prevailed until the present day. This new process was first adopted in Italy by Antonello da Messina and the painters of Naples. How or by whom it was introduced to North Italy is not certain.

The *implements* required by a painter in oils are charcoal, chalk, or pencils for drawing his sketch; hair-pencils or brushes; a knife to mix, and a palette to

hold his colours; an easel on which to rest his canvas, and a rod called a maulstick to steady his hand. His colours are mostly mineral earths and oxides, such as ochres; or organic substances, such as cochineal, mixed with white-lead and worked up with it and oil into a kind of paste, and subsequently diluted in using with what is technically called a *medium*, consisting generally of a compound of mastic-varnish and boiled linseed-oil, called *magilp*. Large oil paintings are generally executed on canvas stretched on a frame and coated with paint. The colour of the ground-coating varies according to the taste of the artist,—in England light grounds are preferred,—and every artist has his own peculiar methods alike of working and mixing his colours.

The ordinary mode of procedure is to sketch the outline on the canvas with charcoal or pencil, and then either the colour which each portion is to exhibit is at once employed and gradually worked-up to a sufficient finish; or, as is more frequently the case, the entire effect of light and shadow is painted in first in monochrome (one colour), and then the colours are added in a series of transparent coats, technically called *glazes*, the highest lights being indicated last of all in opaque colour.

Oil painting, from the great range and scope which it affords the painter, and the infinite variety of effects he is able to produce by the means at his command, has for long been the favourite manner of almost all artists, and by far the largest number of important paintings which have been executed since the discovery of this method have been carried out in it; yet there are certain qualities in which water-colours, on the one hand, and fresco, on the other, surpass it.

Easel pictures, as they are called (*i. e.* movable oil paintings), occupy a kind of intermediate position between perishable paper drawings and mural paintings.

Fresco-painting.—The ancients were acquainted with several modes of painting on wall surfaces, and discovered at a very remote age that any colouring substance mixed with plaster when wet would remain in it when dry.

The term *fresco*—an Italian word, signifying fresh—has been given to paintings made upon plaster still wet or fresh. In fresco painting a design is first sketched the full size of the subject to be represented, and a careful study in colour is made on a small scale. The pigments are generally earths or minerals, as other substances would be injured by the action of time. The ground painted on is the last coating of plaster, which is laid on just before the artist begins his work. He first transfers the exact outlines of his composition to the wet smooth surface by pricking them through transfer-paper with some sharp instrument. The actual painting has to be done very rapidly, and the greatest skill and decision are necessary, as no subsequent alteration can be made. Any portions of plaster unpainted on when the day's work is done are cut away. The process just described is called *fresco buono*, to distinguish it from an inferior kind of mural painting paradoxically known as *fresco secco*, in which the colours mixed with water are laid on to the dry plaster. Pictures in *fresco secco* are in every respect inferior to those in *fresco buono*. A few years ago great importance was attached to the discovery by Dr. Fuchs of a substance called water-glass (soluble alkaline silicate), which appeared to possess the property of giving brightness and durability

to fresco-secco painting. Colours mixed with water-glass are called *stereo-chromatic* (*i. e.* strong coloured): many important works were executed in them, *e. g.* Maclise's *Waterloo*, and *Trafalgar*, in the Houses of Parliament, and Kaulbach's mural paintings of the new Berlin Museum, but the two former already show signs of decay.

The true fresco is distinguished by a singularly luminous quality of colour; and the best Italian frescoes exhibit a breadth of effect and simplicity of execution which impart to them a dignity unapproached (perhaps unapproachable) in oil. Hardly any specimens exist in this country; but the same qualities of dignity, simplicity, and breadth, though not the same brilliancy, may be seen in Raphael's cartoons in the South Kensington Museum, which so closely resemble fresco painting that they will serve better than any other accessible examples to give the English art-student a fair idea of this mode of painting as practised by the great Italian masters. Examples, by Pinturicchio and Signorelli, of fresco-painting transferred to canvas, and by Domenico Veneziano of fresco in its original state, may be seen in the National Gallery, where is also a specimen of secco fresco, by Giotto—*Two Apostles*, part of a work originally in S. Maria del Carmine, Florence: other portions are in the Liverpool Institution.

Another process employed by the ancients for mural painting was that called *encaustic*, in which wax melted by heat appears to have been the chief ingredient for fixing and melting the colours. Paul Delaroche's large work of the *Hemicycle* in the Palais des Beaux Arts, Paris, is an important example of modern times. And lastly there is *spirit-fresco*, invented by Mr. Gambier Parry, who used it in paintings in Highnam Church, and in St. Andrew's

Chapel in Gloucester Cathedral; it was also employed by Sir Frederick Leighton in his mural painting of the *Arts of War* in the South Kensington Museum, which was completed early in 1880, and by Mr. Madox Brown in his decoration of the Town-hall of Manchester with scenes from the history of that city. The frescoes which he has already executed are: *The Romans building a fort at Mancenion*; *The Baptism in York of Edwin, King of Northumbria and Deira*; *The Expulsion of the Danes from Manchester*.

As this spirit-fresco process is comparatively a modern invention, it may not be uninteresting to give it a few moments' consideration. The following short description is taken from an account of it written by the inventor himself. The advantages claimed for it are five-fold—durability, power to resist external damp and changes of temperature, luminous effect, a dead surface, and freedom from all chemical action on colours. It will also stand being washed with soap and water, as Mr. Madox Brown, it is said, proved by so cleaning a trial picture which he painted before beginning his work in the Manchester Town-hall. The surface to be painted on should be perfectly dry and porous, *e. g.* a good common stucco. The medium is composed of Elemi resin, pure white wax, oil of spike lavender, and the finest preparation of artist's copal; and with these, when incorporated by heat, must be mixed the colours in dry powder. If mixed on a slab, as for oil colours, and placed in tubes, they will last for years. The surface to be painted on is prepared with two washes of the medium diluted with one and a half its bulk of turpentine, and finally with two coats of a solution composed of equal quantities of pure white-lead and of

gilder's whitening in the medium slightly diluted with turpentine. This, when dry, produces a perfect surface—"so white that colours upon it have all the internal light of Buon Fresco, and the transparency of pure water-colours." This can be easily observed in the *Arts of War*. If in painting the work, any part from having been left becomes quite hard, that part can be softened with a wash of pure spike-oil, but a too frequent use of this is to be avoided. "*The rationale of the painting*," says Mr. Parry, "is this, that the colours in powder being incorporated with material identical with that which has already sunk deep into the pores of the wall surface, and has hardened by the evaporation of the turpentine vehicle, may be regarded as belonging to the mass of the wall itself, and not as mere superficial applications." The medium is formed slightly differently when, as in the works in Ely Cathedral, it is for use on panel, instead of stucco and similar surfaces.

Mosaic painting is the art of producing designs with small square pieces of stone or glass of various colours in such a manner as to give the effect of painting. It was largely employed by the ancient Romans for pavements, and by the early Christians for the ornamentation of churches. The mosaics in the Cathedral of Ravenna are world-famous. At the present day it is chiefly an Italian art; but Russian and British artists have of late years produced some successful specimens of mosaic work. The pieces of glass which go to make up the design are technically called *smalts* and *tesseræ*, and are set in cement in the same way as tiles in pavement. The Italians practise two kinds of mosaic work—the Florentine, in which small pieces of stone or shell of their natural colours are used;

and the Roman, in which smalts of every variety of shade are employed. Many of the greatest paintings of the old masters have been admirably reproduced in the latter kind of mosaic.

Another kind of mosaic work has been lately introduced in the decoration of the South Kensington Museum, in which Ceramic tesserae are used. And the figures in the south court of eminent men connected with the Arts are executed in mosaic, both Vitreous and Ceramic, from designs by Sir F. Leighton, P.R.A., E. J. Poynter, R.A., and other well-known artists.

Painting on *porcelain* holds a high position as a fine art, and has been carried to great perfection in France and England of late years. The processes employed in painting on porcelain, enamelling, and glass-staining, are very similar. The colours used are principally oxides or salts of metals ground down to impalpable dust, and mixed with borax or some fusing substance; the mediums used for making them liquid are turpentine, oil of turpentine, or spike oil: formerly each artist mixed his own colours, but now they are most frequently obtained ready prepared in tubes and in fine powder: they are laid on with hair-brushes like oil colours, either on the glazed clay or prepared metal, as the case may be, and fixed by exposure to heat in an enamel kiln. In another method of painting on china, called "under glaze," the colours are laid on to the unglazed surface of the china: in firing they become embodied in the ground on which they are laid, and the glaze is poured over them. A third kind, known as "Majolica painting," is "done with coloured glazes all made to fuse together at a special heat." In appearance it somewhat resembles Italian lustre ware.

V. *Subjects.*

The *subjects* which a painter may represent are only limited by his powers of vision. Even the so-called *genre* painter has a vast field of selection open to him, and may either degrade his art by recording trivial events or actions better forgotten, or ennoble it by immortalising scenes which will bring the thoughts and feelings of other times and other classes vividly before the mind of the spectator. A painter may be a landscape, a historic, a portrait, or what is called a *genre* painter. The term *genre* comprehends all pictures with figures which are not historic, especially those in which the figures are smaller than life; and also architectural, flower, and fruit pieces, and representations of what is called *still life* (*i. e.* dead game, fruit, flowers, etc.). And in any or all of these branches of his art two courses are open to the artist. He may adopt what is known as the grand or ideal style and attempt to express the highest idea conceivable of natural perfection, or he may choose the realistic or naturalistic style and exhibit things exactly as they are, without alteration or improvement.

In landscape painting, the two phases open to the artist are the *epic*, when nature is seen in her highest moods, whether of action or repose, such as in the works of Turner and Claude Lorrain; and the *idyllic*, when she appears in her simple every-day beauty, as depicted by Constable and Gainsborough.

In historic and portrait painting we may perhaps recognise an ideal and a realistic school. For historic painting the suitable subjects are sacred, historic events, or dramatic scenes of stirring interest, in which the noblest human

passions are brought into play, and the sight of which will awake noble emotions in the spectator. Greek and Roman Mythology have afforded countless subjects for the painter.

The chief masters of the Dutch school, such as Gerard Dou, Cuyp, Metsu, Hobbema, etc., may be taken as representative men who adopted the realistic style; and the three great Italian masters of the golden age of painting—Michelangelo, Raphael, and Leonardo da Vinci—and Murillo, in Spain, were the chief apostles of the ideal style. The name of *Eclectics* has been given to those artists who *strove* to combine the excellences of both idealism and realism: of these the Carracci family were the most eminent.

We must say one word, before turning to the history of painting, on the symbolic art, to which Ruskin has given the name of *Grotesque* (see 'Modern Painters,' vol. III. chap. viii.), and which, rightly used, exercises a wide influence for good. True grotesque art is the representation, by symbols easily intelligible to all, of truths which could not readily be otherwise expressed. All allegoric pictures are in this sense grotesque. Holbein's *Dance of Death*, and Albrecht Dürer's *Melencolia* and his *Knight, Death and the Devil*, are fine instances of the power with which symbolic representations may bring great truths and their inevitable consequences vividly before the minds of the multitude. Coarse caricature of every variety may be characterised as false grotesque, totally unworthy of cultivation by any true artist.

I. PAINTING IN THE CLASSIC PERIOD.

1. *Egyptian Painting.*

ALTHOUGH it was in Greece that painting as an independent fine art must really be said to have had its rise, yet we must not pass over without mention the work of the Egyptian painter.

Though intimately connected with sculpture, and also entirely subservient to architecture, painting was largely employed by the Egyptians. The commonest form is the colouring of those sculptures which are carved in sandstone in relief, but sunk beneath the surface. The face of these sculptures was covered with a fine stucco to receive the colours, which are usually flat tints on a white or yellowish ground. The subject is almost always the glorification of the reigning monarch, who is invariably represented much larger than his followers. He is either represented hunting, or driving in war-chariots, or cutting off the heads of his enemies, each head being symbolic of some race which he has conquered (see Fig. 5). Fig. 115 represents the sons of King Rameses II. following their father, who is storming a mountain fortress.

Egyptian painting displays an entire absence of perspective, but the treatment of the subject is systematic. It is, in fact, a combination of ground plan and elevation. The background, whether land or water, is shown as it would appear on a map, but the buildings and figures are

in elevation. Though the face is always in profile, yet the eye is represented in full.

In the tombs, the paintings, which were executed on dry plaster, represent what might be called genre subjects—subjects relating to the life of the deceased, which thus give us a full insight into the habits and customs of the



Fig. 115.—The Sons of Rameses II. *In the temple of Ipsamboul.*
Time of the nineteenth century.

Egyptians. It is thought by those who have most studied the subject that it was not a lack of power which prevented the Egyptians from making greater improvement in painting, but that they were held back by “the determination of the sacerdotal class to restrain their artists within the limits of strictly recording art, from which it might easily

wander if they became too enamoured of it for its own sake." Fixed rules were laid down for them: the glory of the reigning monarch had to be perpetuated, and it was done in the same way generation after generation. What the Egyptian artist had to do he did well, and we can not but admire the ingenuity with which he showed as much as possible in one picture, and, although trammelled by absurd conventional rules, made a really picturesque effect. Egyptian paintings must, in fact, be looked upon as picture-



Fig. 116.—Hunters bringing home Game. *Egyptian Painting.*

writing, and the pictures are nothing more than enlarged hieroglyphics.

2. *Greek Painting.*

It was in Greece that painting first became an independent art: although practised in Assyria at a very early date, it was there purely accessory to architecture, and occupied only a subordinate position. Although we are unfortunately unable to refer to any existing specimens,



Fig. 117.—From a Greek Vase in the Museum at Naples.

it is evident from the accounts of various ancient writers that paintings of great excellence were executed in Greece at a very remote age. In the early Greek vases we are able to recognise the individual character of the painter, as distinct from the sculptor and architect. The most ancient specimens which have come down to us, and which are preserved in the various museums of Europe, display considerable knowledge of the true proportions of the human figure, and of right balance in action and in repose, combined with a genuine feeling for beauty and grace; but we find no attempt at subtle combinations or gradations of colour, for the practice of the painter was limited to the use of white, red, yellow, and black; nor are there any such indications of knowledge of chiaroscuro as is displayed in contemporary bas-reliefs,—and, above all, we find no trace of appreciation of linear or aerial perspective. Nothing, on the other hand, can be more beautiful than the system of ornamentation of early Greek vases, in which different surfaces are admirably contrasted with each other; or more spirited or graceful than the figures represented, in spite of their strictly conventional treatment. Different vases in the British Museum furnish us with illustrations of these remarks: the Meidias vase with the subject of the *Rape of the Leucippides*, and the Apuleian amphora with the *Frenzy of Lycurgus*, may be cited as characteristic examples. (See Figs. 93 and 117.) Authentic descriptions of the works of the Greek masters prove that easel or movable pictures of great size, representing complicated subjects, were painted for the temples and public buildings of Greece, and were very highly prized. The mural paintings appear to have been executed in fresco, and the movable pictures in tempera on wood, the

process known as encaustic not having been in use until the golden age of Greek art.

The earliest artist of whom we are able to give any detailed account is Polygnotus (living at Athens about 450 B.C.), whose principal paintings were in the celebrated portico at Athens called the *Pœcile*, and the *Lesche*, or council chamber, of the temple of Apollo at Delphi. In the former he represented the Greek princes assembled in council after the taking of Troy, and in the latter a series of scenes from the wars of Troy, and the visit of Ulysses to Hades. Ancient writers agree in ascribing to Polygnotus great command of colouring, and power of depicting multitudes in a spirited and lifelike manner; but he does not seem to have attempted any but profile figures, or to have painted shadows in anything but a purely rudimentary manner; and in the paintings at Delphi the figures were apparently arranged in zones and groups one above another, with no assistance from either linear or aërial perspective.

The next great name connected with Greek painting is that of Apollodorus of Athens, who flourished towards the close of the fifth century B.C., and was the first to combine correctness of drawing with a right distribution of light and shade. Certain of his predecessors—Dionysius of Colophon, for example—attained to some excellence in this respect, but Apollodorus was the first who thoroughly mastered the gradations alike of tints and shadows. He was, however, eclipsed by his pupil Zeuxis of Heracleia,*

* It has never been definitely decided which of the several towns bearing this name was his birth-place, although it was most probably the Pontic Heracleia on the Black Sea.

who lived in the latter part of the fourth century B.C. (about 450—400), and who was one of the first artists to paint movable pictures. His distinctive characteristics were grandeur of form and finish of execution : that he also attained to marvellous power of imitation is proved by the various tales which have been preserved of the rivalry between him and his cotemporary Parrhasius, a native of Ephesus, who flourished about 400 B.C. It is related, amongst other anecdotes, that at a trial of skill between Zeuxis and Parrhasius, when the former painted a bunch of grapes so exactly like the original that on its exhibition the birds came to peck at it, and the latter a picture covered with a fine curtain, Zeuxis exclaimed, "Remove your curtain, and let us see this masterpiece." The curtain was the picture !

Among Zeuxis's most celebrated paintings were his *Helen*, in the temple of Hera, at Croton, painted from the five most beautiful maidens he could find ; his *Infant Hercules strangling Serpents*, and his *Zeus and Marsyas bound*.

In the time of Alexander, some such transition took place in Greek painting as we shall have occasion to notice in speaking of the Italian painters of the seventeenth century, when imitative dexterity and high finish was more highly thought of than inventive power. The chief painters of this period—known as the "period of refinement"—were Pamphilus of Amphipolis, and his pupils Apelles, Pausias of Sicyon, Protogenes of Camirus, who, however, painted at Rhodes, and who is said to have devoted seven years to the production of his *Ialysus* ; Nicomachus and his pupil and brother Aristeides of Thebes, for one of whose pictures no less than £25,000 is

said to have been given by Attalus of Pergamus; Nicias of Athens, who generally painted in encaustic, and who was celebrated for his female figures; Euphranor the Isthmian; and lastly, Theon of Samos, who was one of the first to give impetus to the decline of Greek art.

It was, however, in the person of Apelles, who flourished between 350 and 300 B.C., that Greek painting reached its fullest development. He was, it is supposed, a native of Colophon: he studied first at Ephesus, and afterwards at Amphipolis under Pamphilus. His chief characteristics

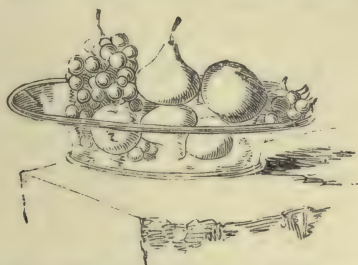


Fig. 118.—Painting of still life. *Rhopography*.
On a wall of a house at Pompeii.

were his feeling for grace and beauty of form, his skill in portraiture, and the chaste simplicity of his colouring. His masterpieces were his *Venus Anadyomene*—in which the goddess was seen rising from the waves wringing the water from her hair, the falling drops forming a shimmering veil about her figure,—*Calumny*, and his portrait of *Alexander the Great grasping the thunderbolt of Zeus*.

After the death of Alexander, painting in Greece sensibly declined. The grand style was still cultivated for several centuries; but a marked preference was shown for a realistic manner, and for paintings of a secondary class, known as *rhopography*, such as would now be called

genre pictures. The most celebrated Greek genre painter was Pyreicus, who painted shops and still life of every description. Caricature was also in great favour in this degenerate age.

(a) *Greek Mosaics and Wall Decorations.*

Although there are no existing remains of Greek mosaics, the art appears to have been known amongst the Greeks, and to have been employed for pavements and the linings of walls.

From the slight traces which remain of purely decorative Greek painting—on the ceiling of the Propylæa, for instance—it is evident that the Greeks were thoroughly skilled in the true principles of ornamental art. Much discussion has arisen as to the original appearance of this famous ceiling, which is, however, generally believed to have been painted in such a manner as to imitate ornaments in relief. At the Crystal Palace, Owen Jones endeavoured to carry out the principles supposed by him to have been in favour amongst the Greeks, and certainly obtained a very beautiful result, although its value as a reproduction has been much questioned. In the same collection an opportunity is afforded of studying coloured and uncoloured Greek architectural sculpture side by side.

3. *Etruscan Painting.*

The enthusiasm with which the Etruscans cultivated the art of painting is manifested in the numerous tomb-paintings which have been discovered in the cemeteries of Tarquinii, Clusium, etc., in which the gradual development from the conventional Egyptian style to the perfected Greek may be traced. In the earlier specimens we see

the straight lines, oblong faces, stiff limbs, and parallel folds of drapery, with which we have become familiar in our study of Eastern sculpture; and in the later, the easy grace of Greek art. The Etruscan language not having yet been fully deciphered, these paintings have a great historical value, representing, as they do, incidents from the daily life of the deceased from the cradle to the grave, including dancing, feasting, racing, wrestling, and, in one instance—in a tomb at Corneto—a death-bed scene. They are mostly sketches vividly coloured, and their generally festive character, especially noticeable in the more modern examples, betrays the conversion of the Etruscans from the gloomy Egyptian creed to the Greek belief in a joyful future for the soul.

The vases and urns found in Etruscan tombs are now generally admitted to be of Greek design and workmanship, and do not therefore call for separate notice here.

4. *Roman Painting.*

No great national school of painting ever flourished in classic Rome; the works produced were principally by Greek artists, or reproductions of Greek masterpieces. Three periods are to be distinguished in the history of painting in Rome: the Græco-Roman, dating from the conquest of Greece to the time of Augustus; the second, from Augustus to Diocletian; the third, from the birth of Christ to the end of the third century. The pictures found at Pompeii and Herculaneum, and those in the baths of Titus and in the numerous subterranean tombs near Rome, are painted in distemper (or in water colours mixed with egg, gum, or glue),—no true fresco picture having yet been discovered, although some of the plain

walls are coloured in fresco. The best and most important of the mural paintings of Pompeii (supposed to date from the first period of Roman painting) are collected in the museum of Naples, and have many of them been admirably reproduced in the Crystal Palace.

The house known as that of the Tragic Poet (described in Bulwer's 'Last Days of Pompeii'), discovered in 1824-6, was especially remarkable for the grace and dignified style of its paintings, most of which represented Homeric subjects: amongst others, the *Marriage of Peleus and Thetis*, the *Parting of Achilles and Briseis* (Fig. 119), the *Departure of Chryseis*, the *Fall of Icarus*, etc. The frieze of the *atrium* (*i. e.* court) of the Pompeian Court at the Crystal Palace is copied from a *cubiculum* (*i. e.* a small room opening from the atrium) of this house: it represents a *Battle of the Amazons*. The *Sacrifice of Iphigenia*, the *Deserted Ariadne*, *Leda presenting her first-born child to her husband Tyndareus*, and other paintings, adorned the less important rooms of this celebrated residence. The mural decorations of the "house of the Dioscuri" are even more remarkable than those enumerated above: the figures of the twin sons of Leda reining-in their horses, on one of the walls, are especially fine; and the groups of *Perseus and Andromeda*, and *Medea and her Children*, found on the piers of the great central peristyle, are scarcely less beautiful. The "house of the Female Dancer" must also be mentioned, on account of the elegance and grandeur of its decorative paintings, several of which are copied in the Pompeian Court of the Crystal Palace. And recent excavations have brought to light a large house with wall decorations of singular beauty—foliage, flowers, birds, animals, fishes; many of which are represented in violent

action. One duck flies into the water with a splash : an octopus has caught a lamprey : a lion is attacking a bull :

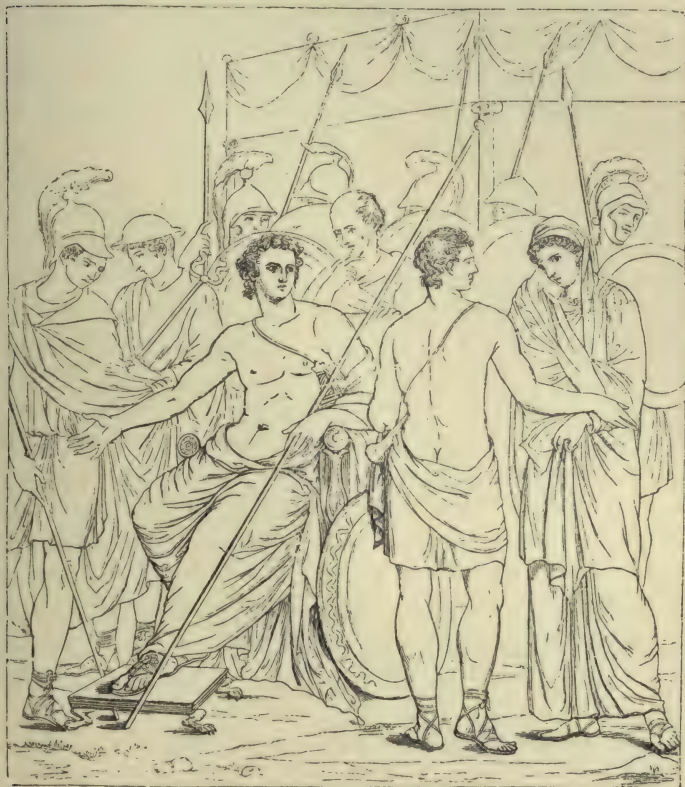


Fig. 119.—The Parting of Achilles and Briseis.
From the House of the Tragic Poet, at Pompeii.
(Supposed to be from a Greek Painting.)

and a horse is struggling with a leopard. The leading peculiarity of all these paintings is the intensity of their colouring, accounted for by the well-known custom in Italy

of darkening rooms in the day-time; the lower portions of the walls are always painted in the strongest colours, and the upper in white or very faint tints, thus affording a sense of repose to the eye which can be better felt than described. Attempts have lately been made to carry out this principle in the wall-papers of modern residences. The paintings discovered in the Baths of Titus are, however, considered to surpass even those of Pompeii; they represent scenes from the life of Adonis, and are characterised by severe simplicity and grandeur of composition. These Baths also contain the arabesques from which Raphael took many of his ideas for the decoration of the Vatican; they are remarkable for imagination, variety and harmony of colouring.

Roman painting, properly so-called, was chiefly portraiture, in which considerable excellence appears to have been obtained. Marcus Ludius was a celebrated portrait and landscape painter and decorator in the time of Augustus, and appears to have combined beauty of composition with truth of character; but Roman artists never got beyond the simplest effects of light and shade, or the most rudimentary knowledge of perspective.

(b) *Roman Mosaics.*

Very numerous specimens of Roman mosaic work have come down to us. Almost every house in Pompeii or Herculaneum contains mosaic pavements or wall-linings. Of these the mosaic of the so-called "Casa del Fauno" (House of the Faun), found in 1831, and supposed to represent one of Alexander's battles (Fig. 120), and the circular mosaic of the *Lion crowned with Garlands by young Cupids*, found in 1828-29, in the "house of the Dioscuri,"

are among the most interesting. The former displays thorough command of foreshortening and perspective, and is thought to be a copy of some famous ancient work.

Fine specimens of Roman mosaics have also been excavated in Africa, France, Spain and England. Those found



Fig. 120.—The Battle of Issus.

*A mosaic discovered at Pompeii in the House of the Faun.
(Supposed to be a copy of an old Greek Painting.)*

in London and elsewhere in Great Britain, though inferior in execution, are equal in beauty of composition and power of design to those of any other country. They were probably executed by native Britons under Roman superintendence. The remains of a Roman villa with fine mosaic work were discovered in 1880 near Brading, in the Isle of Wight.

II. PAINTING IN THE EARLY CHRISTIAN, BYZANTINE, AND MIDDLE AGES.

1. *Early Christian Painting, or the Late Roman School.*

THE first examples of early Christian painting are to be found in the Catacombs, the walls, recesses, and ceilings of which were decorated with simple frescoes. In the first two centuries, owing to the hatred of everything which could recall the old idolatry (see p. 220), symbols alone were employed, and even these were limited to forms not appropriated to heathen deities. As the power of the Roman Empire declined, and with it its monopoly of art-forms, the love of art—innate in every native of Greece and Italy—once more asserted its sway; and in the third and fourth centuries, although still to a certain extent hampered by the dread of reviving idolatry, the early Christians were permitted to adorn the catacombs with something more than formal signs. We now find Christ represented as the “Good Shepherd,” or as “Orpheus taming the Beasts with his Lyre,” etc. The illustration (Fig. 121) affords an example of this second class of fresco; it is taken from the catacombs of S. Calixtus, on the Via Appia, Rome, beneath the church of S. Sebastiano. This church also contains one of the first portraits of Christ, supposed to have been executed at a somewhat later date than the mural frescoes, exhibiting as it does a freedom from restraint and a boldness in exact imitation not indulged in until the establishment of Christianity. In the paintings of the Pontian Catacombs on the Via Portuensis, dating from the fifth century, we note a further advance—

the portrait of Christ especially differs essentially from the old Greek idea, and is of a purely Christian type. The chief characteristics of early Christian painting as exhibited



Fig. 121. —Fresco from the Catacombs of S. Calixtus.

in the Catacombs are a simple earnestness and majesty, and a grandeur of composition, but little inferior to the frescoes of the best age of the old Empire, combined with

what we may call a "spirituality" peculiarly their own. The Christian artists had to express their belief in the immortal soul animating even the poorest and most distorted human forms, and it is their spiritual significance which gives importance to these early paintings, in spite of their technical inferiority both to antique and Renaissance works. Copies in water-colours and photographs of many of the Catacomb paintings may be seen in the South Kensington Museum.

On the recognition of Christianity as the religion of the State in the time of Constantine, Christian painting, no longer condemned to a subterranean life, was called upon to decorate the vast basilicas and churches appropriated to the new worship. At first tempera and encaustic colours were exclusively employed by the artists, but they were soon supplanted by mosaics. The only existing Christian mosaics attributed to the fourth century are those on the ceiling of S. Constanza, near Rome, which are of a purely decorative character. In the fifth and succeeding centuries attempts were made to produce important historical pictures in mosaics; but the intractability of the material led to a general preference for the simplest subjects. As we advance further and further from the times of persecution, we note an ever-widening difference between the paintings of the catacombs and the church mosaics. This difference is well illustrated by the mosaics on the Triumphal Arch of the church of S. Paolo fuori le Mura, at Rome, dating from the second half of the fifth century, for in them the antique spirit which had unconsciously influenced the artist of the sepulchres is almost extinct: the old Christian symbolism is gone; and, instead of scenes of suffering and death above which Faith rises triumphant,

we have representations of the Saviour enthroned in glory, surrounded by the redeemed. The Virgin does not appear to have been represented until the latter part of the fifth century.

In the sixth century were produced the mosaics of SS. Cosmo e Damiano, considered the best in Rome, and deserving special mention as being amongst the last in which the figure of Christ retains the quiet majesty characteristic of the catacomb portraits, and in which the saints appear in natural groups and attitudes, instead of the stiff parallel rows subsequently adopted.

An unbroken series of illuminated manuscripts have come down to us from early Christian times, many of which give proof of considerable imaginative power and true feeling for all that is best in antique art. To this class belong the *Book of Joshua* in the Vatican, a parchment-roll more than thirty feet long, dating from the seventh or eighth century, but supposed to be a copy of an early Christian work of the period we have been reviewing; and the celebrated *Virgil* of the Vatican, an original work of the fourth or fifth century.

The time of Charlemagne was the great period for manuscript illuminations, and many fine specimens are preserved in the Library of Treves.

The mosaics of the tribune of S. Agnese in Rome (625—638) are good specimens of the transition period, the heads of the Saviour, the Virgin, etc., being purely conventional, whilst some of the figures are dignified, graceful, and free from Byzantine stiffness. Those in the basilicas of S. Apollinare Nuovo, and S. Vitale, at Ravenna, are of special importance now that the church of S. Paolo at

Rome is destroyed, as they are the only existing specimens which give a just idea of the way in which every available space was covered with these brilliant decorations, in the centuries under notice. To the ninth century belong the mosaics of S. Prassede, on the Esquiline Hill, and those above the tribune of the church of S. Maria della Navicella, on the Cælian Hill.

2. *The Byzantine School.*

Soon after the conquest of Italy by the Longobards, Christian art branched off into two schools, to which the names of the Late Roman and the Byzantine have been given. The foundations of the latter are supposed to have been laid early at Byzantium (Constantinople), the seat of the Eastern Empire; but it did not attain to importance until the sixth century. Its predominance marks the period of the deepest decline of Italian art—which, however, still retained, though latent, the vital spark which was to be again fanned into flame in the thirteenth century. The leading characteristics of Byzantine painting, which, with Oriental tenacity, it has retained unchanged to the present day, are the use of flat gold grounds instead of the blue hitherto preferred, a stiffness in the treatment of the human figure,—rigid conventional forms utterly devoid of beauty replacing the majestic types of the Late Roman school—artificially-arranged draperies in long straight folds, and a great neatness and carefulness of execution.

The hot controversy as to the personal appearance of Christ,—the Romans maintaining Him to have been the “fairest of the children of men,” and the Byzantine Greeks

that He had no beauty of person,—exercised a most important influence on the art both of the East and the West, and accounts in a great measure for the difference in the treatment of sacred subjects by the artists of the two schools.

Our limits forbid us to do more than name the most important mosaics of the Byzantine school. Those of S. Sophia at Constantinople, although many have been



Fig. 122.—Christ adored by Justinian.

Mosaic from the Porch of S. Sophia, Constantinople.

destroyed, still retain much of their original splendour: our illustration (Fig. 122) is from the porch, and represents the Emperor Justinian doing homage, with truly Oriental servility, to the enthroned Redeemer.

Until the thirteenth century Venice was little more than a Byzantine colony, and in the mosaics of Saint Mark's we have an opportunity of studying the Byzantine style in all its purity. Other Western Byzantine mosaics, dating from the time of the Normans, may be

studied in the cathedral of Monreale, near Palermo ; in the Capella Reale in that city ; and in various buildings of Southern Italy and Sicily. The Monreale mosaics have been admirably illustrated, and deserve study as showing how great a mastery of dramatic power could be attained by artists who yet were fettered by many conventional rules, and whose power of representing the human figure was very rude. As specimens of colouring they are magnificent.

The manuscript illuminations of the Byzantine school are principally copies of Roman works, and do not call for any special notice.

In their purely decorative painting Byzantine artists attained to considerable proficiency ; their geometrical mosaics are very ingenious in pattern and always good in colour.

From the thirteenth century Byzantine art gradually declined in technical and inventive power. The monastery of Mount Athos, in which the old conventional types are reproduced in wearisome monotony, is now the leading school of Greek art.

3. *Painting in the Middle Ages.*

(a) *In Italy.*

In the tenth and eleventh centuries Italian society was still utterly disorganised, and the practice of decorative art was almost entirely discontinued. The few pictures produced were either in the worst form of the Byzantine style, or the rudest reproductions of antique types. As early as the beginning of the twelfth century, however, the Republics of Upper and Lower Italy gained strength and stability, whilst a new and independent style of art gradually developed itself, displacing alike the Byzantine

and the Late Roman,—a style which may be called purely Christian, and which owes its rapid growth mainly to the patronage of the Church. In the mosaics of S. Maria in Trastevere at Rome (1139—1153), and of the basilica of S. Clemente, also at Rome, a marked improvement is noticeable; but the art apparently did not advance further until the commencement of the thirteenth century, when the fusion of the two conquering races of Sicily—the Normans, and their predecessors the Arabs—had become complete, and the conquest of Constantinople by the Latins in 1204 had led to the immigration into Italy of artists well acquainted with all the technical processes of painting, although unable to turn them to truly artistic account.

Henceforth the history of painting is the history of individual men,—a fact significant alike of the new position to which art was promoted and of the new political freedom enjoyed in the Republics. We have already alluded to the important part taken in the revival of sculpture by Niccolò Pisano (see p. 238), and there can be no doubt that he greatly influenced his cotemporaries in every branch of art. The distinctive feature of this revival, in which Tuscany took the lead, was—as remarked by Mrs. Jameson in her ‘*Lives of the Early Italian Painters*’—“that art became imitative as well as representative, although in the first two centuries the imitation was as much imaginary as real; the art of looking at nature had to be learnt before the imitating her could be acquired.”

The first Italian painters to take part in the new movement were Giunta of Pisa, Guido of Siena, Buonaventura Berlingieri of Lucca, Margaritone of Arezzo (a work by

whom is in the National Gallery), Maestro Bartolommeo of Florence, and Andrea Tafi (the greatest mosaic-worker of the thirteenth century), all of whom followed the Byzantine style, with certain modifications significant of the stirring of the new life in art.

In the works of Giovanni Cimabue (1240—1312) of Florence, who has been called—not altogether with justice—the founder of modern Italian painting, we recognise a very decided advance in representing form and in the expression of action, although his figures are still of the long-drawn Byzantine type. Of his existing paintings the principal are a colossal *Madonna* in the Rucellai chapel of S. Maria Novella, Florence, of which a fine water-colour copy may be studied in the Crystal Palace; a *Madonna and Child* in the Academy of the same town; and the frescoes on the vaulted ceiling and above the walls of the nave of the upper church of S. Francesco at Assisi, of which the best are the *Kiss of Judas*, the *Marriage at Cana*, the *Deposition from the Cross*, and *Joseph and his Brothers*. A *Holy Family* by Cimabue is in the National Gallery.

As cotemporaries of Cimabue who were influenced by his work, we must name Jacobus Toriti (flour. ab. 1290), author of some fine mosaics in the tribunes of S. Giovanni in Laterano and S. Maria Maggiore at Rome; Giovanni Cosmato (fl. ab. 1300), author of mosaics in the latter church and in that of S. Maria sopra Minerva, Rome; Gaddo Gaddi (1239—1312), the painter of an *Ascension of the Virgin* in the cathedral of Pisa, a *Coronation of the Virgin* in the cathedral at Florence, etc.; and, above all, Duccio di Buoninsegna of Siena (ab. 1260—after 1320), the chief painter of the Siennese school of this period, who executed a famous series of paintings, representing scenes

from the *Passion of Christ*, the *Entry into Jerusalem*, etc., in the cathedral of Siena, and other minor works, in which he perhaps displayed greater feeling for beauty and knowledge of form than Cimabue himself. The National Gallery contains a *Madonna and Child* by Duccio.

We have now reached the second stage of the development of the Italian school of painting, and shall have to distinguish between two styles into which it branched off in the time of Giotto. We still find Tuscany taking the lead, but Tuscan artists are no longer of one mind. The head-quarters of one school was Florence—of the other, Siena: the Florentines and their followers, who derived their practice to a certain extent from the early Sienese masters, were distinguished for vigour of conception and richness of composition; the Sienese, for warmth of feeling and grace in the treatment of single figures. At the head of the new Florentine school stands

Ambrogiotto Bondone, known as Giotto (1266—1337), who was the first Italian painter to free himself entirely from Byzantine traditions, and who exercised a lasting influence on art in every part of Italy. According to an old tradition, now exploded, Giotto began life as a shepherd-boy on the mountains near Vespignano, his native place, and his artistic genius was first discovered by Cimabue, who surprised him, when a child of some ten or twelve years old, drawing one of his sheep on a piece of smooth slate with a sharply-pointed stone. Cimabue at once took him to his own home in Florence, and taught him the rudiments of his art. It was not long before Giotto surpassed his master; and his earnest study of nature, and steadfast resistance to all that was false or

unnatural in art, effected a reformation in painting the value of which it is impossible to over-estimate. In knowledge of form, of chiaroscuro and of perspective, he is generally allowed to have been deficient; but his force of conception, his power of preserving right balance in complicated groups, of expressing natural character, and his



Fig. 123.—Obedience. By Giotto.
In the Church of S. Francesco at Assisi.

feeling for grace of action and harmony of colour, justly entitle him to the high position assigned to him as the founder of the true ideal style of Christian art, and the restorer of portraiture. The cotemporary and friend of Dante, he stands at the head of the school of allegoric painting, as the latter of that of poetry.

The following may be taken as typical works by this great master :—the historical paintings representing thirty-eight scenes from the lives of the *Virgin* and *Christ* in the chapel of the Madonna dell' Arena at Padua; the frescoes in the lower church of S. Francesco at Assisi, over the tomb of the saint, representing scenes from the life of that saint, of which one of the best is the *Marriage of S. Francis to Poverty*; the celebrated mosaic, known as the *Navicella*, in the old basilica of S. Peter, Rome, representing a ship on a stormy sea containing the disciples, with Christ walking on the waves (still preserved, much restored, in the vestibule of the present S. Peter's); the *Seven Sacraments*, in the church of the Incoronata at Naples, in which Giotto departed from his usual symbolic style and painted actual scenes of human life; and a series of small paintings on wood in the Florence Academy. A fine *Portrait of Dante*, by Giotto, was discovered in 1840 on a wall in the palace of the Podestà at Florence. Several of the works of Giotto, and many of those by Italian artists who flourished at or near the time to which we are referring, have been reproduced in chromo-lithography by the Arundel Society. The general characteristics of the early Italian painters may be well studied at the National Gallery, which is tolerably rich in specimens of the various early schools of Italy and Germany. *Two Apostles*, by Giotto, and a *Coronation of the Virgin*, by a disciple of his school, are of the class to which we allude. Two works by Giotto are in the Liverpool Institution: they are the *Presentation of S. John the Baptist to Zacharias*, and *Salome with the head of the Baptist*, both from Santa Maria del Carmine at Florence; they were exhibited at the Old Masters Exhibition in 1881. In Giotto's paintings

the colours are lighter and of a more roseate hue than those of his predecessors; they were mixed with a thinner medium, and are very well preserved. Not only in painting, but also in sculpture and architecture, was Giotto famous. The Campanile at Florence was built from his designs, and some of the sculptures which adorn the base are said to be by his hand.

Taddeo Gaddi (ab. 1300 — 1367) was the chief of Giotto's scholars, and his works are considered the most important produced in the fourteenth century. He was especially successful in historic subjects, in which he displayed great feeling for truth and beauty, and a more thorough knowledge of colouring and chiaroscuro than Giotto. The fresco in the Cappella de' Spagnuoli in the cloister of S. Maria Novella at Florence, known as the *Arts and Sciences*, was formerly ascribed to him; but several authors consider that it is by some painter of Siena. Three pictures of his school are in the National Gallery.

Andrea di Cione—called Orcagna (1308 ?—1368 ?), the shortened form of his sobriquet 'L'Arcagnuolo'—although he did not study under Giotto, was greatly influenced by his paintings: his works are remarkable for their grace, energy, and imaginative power. His principal painting is the *Heaven and Hell*, in the Cappella Strozzi, in S. Maria Novella at Florence. The works in the Campo Santo at Pisa, which for many years rendered Orcagna's name famous, are now given to other painters. The National Gallery contains a large altar-piece in twelve pieces by Orcagna, representing in the centre, in three divisions, the *Coronation of the Virgin*, with nine other scenes connected with the life of Christ, which were

formerly placed over them. It was originally painted for S. Pietro Maggiore, Florence.

Another famous follower of Giotto was Giotto, so called from his success in imitating his master. He took some share in the paintings of the church of S. Francesco at Assisi. Stefano Florentino must also be mentioned, on account of the great improvement he effected in the imitation of form, although no existing work can be ascribed to him. Other painters influenced by Giotto are Giovanni da Milano, a fellow-worker with Taddeo Gaddi; Jacopo di Casentino (1310—ab. 1390); and his pupil Spinello Aretino of Arezzo, the author of several of the frescoes in the Campo Santo at Pisa; and lastly, Giovanni and Agnolo Gaddi, sons of Taddeo.

Of the Sieneſe ſchool, the members of which aimed rather at ſpiritual expreſſion than an exact imitation of corporeal form, Simone di Martino, known as Simone Memmi (ab. 1284—1344), a cotemporary of Giotto and the friend of Petrarch, was the chief. Very few of his works now remain : a freſco in the Cappella de' Spagnuoli in S. Maria Novella, repreſenting the *Church Militant*, and containing portraits of Cimabue and Petrarch, formerly thought to be Simone's chief work, is now aſcribed to Andrea di Firenze, who is thought to have belonged to the Sieneſe ſchool.

Ambrogio Lorenzetti (the dates of whoſe birth and death are unknown) was the moſt famous of a family of artiſts. His principal works is a ſeries of allegorical freſcoes, repreſenting the *Results of Good Government* and the *Results of Bad Government*, painted in 1337-39, in the Palazzo Pubblico at Siena; and to him and his brother are now given the freſcoes in the Campo Santo



Fig. 124.—Fragment of the fresco formerly attributed to Simone Memmi.
In S. Maria Novella, Florence.

at Pisa, formerly, on the testimony of Vasari, ascribed to Orcagna.

Whilst the art of painting was making rapid strides towards perfection in Tuscany, a simultaneous advance was taking place in Umbria, Rome, Venice, and other parts of Italy. The early Florentine and Umbrian Schools were not sufficiently distinct for it to be necessary to particularise the peculiarities of the latter; and the early masters of the Roman school were greatly influenced by Giotto. Of these, Pietro Cavallini (1259—1344) was the most remarkable; the *Crucifixion* in the church of Assisi, formerly considered his best existing work, is now thought to be by Pietro Lorenzetti.

Towards the close of the fourteenth century great progress was made in Rome, and many artists rose into fame. Of these, Gentile da Fabriano (ab. 1370—ab. 1450) was the chief. His picture of the *Adoration of the Kings*, in the academy of Florence, is one of the finest existing specimens of the early schools. He was a good colourist, and excelled Giotto in knowledge of form.

In Venice, the struggle between the Byzantine style and the new tendencies in painting lasted long, and it was not until the latter half of the fourteenth century that the yoke of tradition was finally broken. Lorenzo Veneziano, and Paolo and Niccolò Semitecolo, all of the fourteenth century, were the first Venetians to attempt the new method.

(b) *In France and Germany.*

Before we enter on the history of Italian painting in the fifteenth century, we must cross the Alps, and trace the development of the new movement in the rest of Europe.

Mural painting was practised with great success in

Germany and France in the Romanesque period (tenth, eleventh, and twelfth centuries), and even the most insignificant village churches were adorned with frescoes. The principal works of this description in Germany dating from these centuries are those on the ceiling of S. Michael's at Hildesheim; and those in the choir and left aisle of the cathedral at Brunswick, supposed to have been executed before 1250; in the Nicolas Chapel at Soest; and in the church of Schwarz Rheindorf.

There are the remains of a mosaic in the cupola of the cathedral of Aix-la-Chapelle: it represents *Christ with twenty-four elders*. We know too, from miniatures of them, that the castle of Upper Ingelheim on the Rhine was adorned with frescoes of historical subjects, which bore strong traces of Byzantine influence.

In France, the frescoes in the churches at S. Savin and Tournus are among the most remarkable. All these works follow the antique rather than the Byzantine style, and are distinguished by a simple earnestness and dignity in the figures, by their powerful colouring, and appropriateness as architectural decorations.

The industry of the monks,—especially of those of the monastery of St. Gall in Switzerland, of which Tutilo (or Tuotilo) and Notker were the most celebrated,—carried the art of manuscript painting to the greatest perfection in the middle ages. In the same period it became the fashion to paint movable or easel pictures.

The rise of the pure Gothic style—which, it will be remembered, underwent large modifications when practised in Italy—was unfavourable to the progress of painting in the north of Europe. Frescoes were no longer required to decorate the flat walls, for the walls were reduced to

narrow piers; but the decline of mural painting was in a great measure atoned for by the growth of the art of glass-staining, which was carried to perfection in the Gothic period: the finest painted windows of France and Germany—such, for example, as those of the cathedrals of Bourges, Chartres, Rheims, and the Sainte Chapelle of Paris, in France, and those of the cathedrals of Strasburg, Cologne, and Ratisbon, in Germany—are all the work of the best Gothic period, and essentially integral parts of the buildings to which they belong.

The miniature painting of the Gothic period in the north of Europe consisted principally of illustrations of the ballads of the troubadours; and the first evidence of what can be strictly called a school of German painting is in the “*Parcival*” of Wolfram von Eschenbach, a poet of the thirteenth century, who speaks of the painters of Cologne and Maestricht in highly commendatory terms.

The earliest school of art in Germany is that of Bohemia, which, under the patronage of the Emperor Charles IV., flourished for a short time only at Karlstein, near Prague, in the fourteenth century. Its principal artists were Theodorich of Prague, Nicolaus Wurmser, and Kunz, who were employed to decorate the walls of the castle and church of Karlstein. The Italian Tommaso da Modena also worked at Karlstein for Charles IV.

The school of Nuremberg also attained to a high position in the fourteenth and fifteenth centuries. Our illustration (Fig. 125) is the centre-piece of an altar-piece by one of its unknown masters. It was probably executed about 1420, although it is usually assigned to the close of the fourteenth century. In the Berlin Museum are four wings of an altar-piece of the *Virgin and Saints*, which are said to

have been painted for the Deichsler family at Nuremberg in 1400.

Wilhelm of Herle, commonly called Meister Wilhelm



Fig. 125.—The Imhof Altar-piece at Nuremberg.

(fl. ab. 1358—1378) of Cologne, is, however, the earliest German painter whose name has come down to us. To

him are ascribed—several fine pictures in the Pinakothek of Munich; a large altar-piece, his principal work, representing the *Life of Christ*, in the Johannis Kapelle in Cologne cathedral; and several easel pictures, the single figures in which are full of life and character, in the various galleries of Germany. The National Gallery contains a *S. Veronica* by Wilhelm of Cologne. Stephan Lochner (died 1451), or Meister Stephan, as he is called, said, but perhaps erroneously, to have been the pupil of Wilhelm, was another and greater master of the same school: by him is the famous altar-piece in the cathedral of Cologne, formerly ascribed to Meister Wilhelm; it represents the *Adoration of the Magi*, with *S. Gereon and his Knights* and *S. Ursula and her Virgins* on the wings, and the *Annunciation* on the exterior. Israel von Meckenen, who flourished at the end of the century—if all that is said of him be true—must have excelled all his predecessors, some of the best pictures of this time in the Munich Gallery being attributed to him. The Master of the *Lyversburg Passion* (fl. ab. 1463—1480), so-called from a series of eight subjects from the Life of Christ formerly in the possession of Herr Lyversberg in Cologne, is represented in our National Gallery by a *Presentation in the Temple*: this painter has been confused with Israel von Meckenen. The Master of Leisborn is also represented in the National Gallery, where are two pieces, figures of *Saints*, from the high altar-piece which was executed in the Abbey of Liesborn about the middle of the fifteenth century.

The works of the early German schools are mostly painted on panel, with gold grounds, and are distinguished for depth of colouring and careful execution of details. Their chief fault is want of accuracy in design; but this

is to some extent atoned for by the nobility of the expression of many of the heads. We may add that in technical dexterity in the use of tempera or water colours they excelled all their cotemporaries and predecessors, their works having as fine an effect as oil-paintings.

(c) *Decorative Painting.*

The decorative painting of the middle ages would repay separate study; but our limits only permit us to point out that, at first purely geometrical, the designs were gradually complicated by the introduction of animals' or birds' heads, finally leading to the profuse use of the grotesque element, which formed so distinctive a feature of Gothic art. The pointed or Gothic style of ornament was a reproduction in decorative painting of the peculiarities of Gothic architecture and architectural sculpture. Flowers and foliage, human or animals' heads, the wings of insects or of butterflies, with an endless variety of zigzags, frets, and other ornaments, were grouped together in such a manner as to harmonise alike with the lines of the building and its decorative sculpture.

III. RENAISSANCE PAINTING IN ITALY.

A REMARKABLE difference exists between the history of painting and that of sculpture and architecture at the Renaissance period. Of the two latter arts the Romans had left so many remains that, when the revival of letters altered the current of men's thoughts, it was natural to revert to the actual models existing abundantly in Italy; and, as we have seen, this was done. In painting the case was different: the art was in a constant state of development, which was influenced but not interrupted by the classic revival. We may, if we please, consider the fifteenth century as a transition period, and the sixteenth as the Renaissance period; but the terms must not be understood to characterise a revival of classical modes at all so complete as that which occurred in the sister arts. By many writers it is considered that the Renaissance of painting in Italy began early in the fifteenth century, or even with Giotto at the commencement of the fourteenth century.

1. *Painting in Italy in the Fifteenth Century.*

The fifteenth century was a time of exceptional intellectual activity, and the progress made in scientific discovery was of great importance to the arts of painting and sculpture. As we have seen, a considerable advance had been made in expression and imitation in the thirteenth and fourteenth centuries; but oil-painting was still unpractised, portraiture was little cultivated, linear perspective was very imperfectly understood, and landscape painting, as an independent branch of art, was not even attempted. At the beginning of the fifteenth century, however, the

introduction of oil colours, the scientific study of perspective, form, and colour, and the constant demand for frescoes on an extensive scale led to a progressive movement in Italy which culminated in the sixteenth century; and during this development schools arose on every side, characterised by excellence in one or another element of art. Until about 1450 we find Florence still taking the lead; but from that date the Neapolitan, Umbrian, Bolognese, Venetian, and Paduan Schools rose into almost equal importance.

(a) *The Florentine School.*

The artist who contributed most to the pre-eminence of Florence in the early part of the fifteenth century was, without doubt, the sculptor Lorenzo Ghiberti (see p. 244), in whose school the leading painters of the day were formed. He perfected the imitation of nature which Giotto had introduced, applying the sciences of anatomy, mathematics, and geometry to the art of design. Of his pupils we can only name the principal: Paolo Uccelli (1397—1475), who directed his attention almost exclusively to the study of perspective, the great value of which he illustrated in his frescoes in the monastery of S. Maria Novella at Florence—of which the *Drunkenness of Noah* is especially remarkable — and in several easel pictures, one of which, the *Battle of S. Egidio*, is in the National Gallery; two others are in the Uffizi and the Louvre. Piero de' Franceschi, commonly called Piero della Francesca (ab. 1415—1492), did much to systematise the study of perspective; Masolino da Panicale (1382—1447), who excelled in colouring, but who rather sacrificed composition to detail of form, executed several fine works in the

church and baptistery of Castiglione di Olona, and in the Brancacci Chapel in the church of the Carmine at Florence.

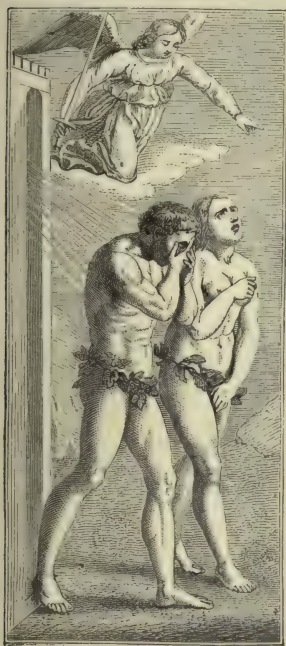


Fig. 126.—The Expulsion from Paradise. By Masaccio.
In the Brancacci Chapel, Florence.

Chief among these painters was Tommaso Guidi, commonly called Masaccio; he was the pupil of Masolino, and might, with better justice than Cimabue, be styled the father of modern Italian painting; he excelled all his predecessors in knowledge of form, perspective and chiaroscuro.

Masaccio (1401 — 1428) was born at Castel S. Giovanni, in the Val d'Arno, and when quite a boy worked under Masolino at the frescoes in the Brancacci Chapel, in the church of the Carmine, Florence.* In his frescoes Masaccio gave proof of remarkable powers, and the influence of Ghiberti is very distinctly traceable. Their chief excellences are

the admirable treatment of the nude human figure—the judicious foreshortening of the extremities, the happy

* It has commonly been said that Masaccio finished these frescoes after Masolino's death; but inasmuch as the latter survived the former by nineteen years, this is impossible. It may be serviceable

rendering of the flesh-tints, the animation and varied character of the heads, and the skilful grouping and composition of the whole. The National Gallery possesses a so-called portrait of this great master from his own hand, but some writers doubt its authenticity.

Two of Masaccio's greatest cotemporaries (both monks)

to give here a list of the frescoes as they have been assigned to their various authors by the latest authorities.

BY MASACCIO.

- (i.) *The Expulsion from Paradise.*
- (ii.) *The Tribute-Money.*
- (iii.) *The Resuscitation of the King's Son.* (Finished by Filippino Lippi.)
- (iv.) *S. Peter in Cathedra.*
- (v.) *The Infirm healed by the shadow of SS. Peter and John.*
- (vi.) *S. Peter Baptizing.*
- (vii.) *S. Peter distributing alms to the Poor.*

BY MASOLINO.

- (viii.) *The Preaching of S. Peter.*
- (ix.) *The Healing of the Lame Man at the Beautiful Gate.*
- (x.) *The Resuscitation of Petronilla.* (Also called *The Raising of Jairus's Daughter.*)
- (xi.) *Adam and Eve beneath the Tree of Knowledge.*

BY FILIPPINO LIPPI.

- (xii.) *S. Peter in Prison visited by S. Paul.*
- (xiii.) *S. Peter freed from Prison.*
- (xiv.) *SS. Peter and Paul before the Proconsul.*
- (xv.) *Crucifixion of S. Peter.*
- (xvi.) *Resuscitation of the King's Son.* (Begun by Masaccio.)

were Guido di Pietro, of Fiesole, commonly called Fra Angelico (1387 — 1455) and Filippo Lippi (ab. 1412 — 1469), who may be taken as the representatives of the two great classes into which the painters of the Renaissance became divided, and to which the name of the Mystics or Idealists, and Naturalists, have been given—names still retained by their followers and imitators: the former being those who cultivated beauty as a means to an end, and studied nature only for the sake of furthering that end—the expression of all that is highest and best in the material and spiritual world; and the latter, those who aimed at the exact imitation of beauty for its own sake, and earnestly studied everything connected with the theory and practice of their art.

Fra Angelico da Fiesole, called from the holiness of his life *Il Beato* (the Blessed), entered the order of the Predicants at Fiesole at the age of twenty, taking the name of Giovanni, and devoted a long and peaceful life to the cultivation of religious art, never painting any but sacred subjects, and never accepting payment for anything he did. His principal works are frescoes in the convent of S. Marco, and the church of S. Maria Novella at Florence, and in the chapel of Nicholas V. in the Vatican (Fig. 127); an easel picture, the *Coronation of the Virgin*, now in the Louvre; the *Adoration of the Magi*, and *Christ in Glory surrounded by Angels* (which once formed the predella of an altar-piece in S. Domenico at Fiesole), both in the National Gallery. Many good works by him are in the Florentine Academy of Fine Arts. They are all alike remarkable for their elevated religious sentiment, the grandeur and ideal beauty of the figures, and the loving finish of every detail. Fra Angelico's works were the outpourings of his own devout

spirit, the expression of his passionate love of spiritual beauty; and, although not characterised by the powerful drawing and exact imitation of nature of cotemporary



Fig. 127.—S. Lawrence giving alms. By Fra Angelico.
In the Chapel of Nicholas V. in the Vatican.

masters, they have a charm and pathos of their own, and combine in the highest degree the two great requisites of ideal art—expression and pictorial power.

Fra Filippo Lippi presents both in his life and works a striking contrast to Fra Angelico. He was received into the convent of the Carmelites as a boy when Masaccio was at work on his frescoes, and, if he did not actually receive lessons from that master, he certainly followed his style. According to a popular tradition, which recently discovered documents have shown to be erroneous, Lippi's life was one long romance. Becoming weary of convent life, it is said, he ran away to Ancona, was taken captive by African pirates, and sold as a slave in Barbary. After eighteen months' captivity he won his master's favour by drawing his portrait with a piece of charcoal, and, as a reward, received his liberty. His life was divided between the pursuit of pleasure and of art. He was one of the first Italian masters to paint in oils, and to cultivate the sensuous side of art. His principal merits were his mastery of chiaroscuro, the breadth and grandeur of his figures, and his easy grace in grouping. He was also amongst the first to introduce genuine landscape backgrounds, and he often displayed considerable knowledge of nature; but many of his works were spoiled by a certain want of calmness and dignity in his sacred personages. The academy of Florence contains many of his finest easel pictures, painted for the churches and convents of that city; and in the National Gallery there are five sacred subjects ascribed to him: the *Vision of S. Bernard*; a *Madonna and Child*; the *Virgin seated, with an Angel presenting to her the Holy Child*; an *Annunciation*; and a group of *S. John the Baptist and six Saints*. Crowe and Cavalcaselle doubt the authenticity of the second and third of these; but, on the other hand, give to Filippo Lippi the *Adoration of the Magi*, which is in the catalogue ascribed to Filippino Lippi. Of Lippi's

numerous frescoes, those in the cathedral of Prato, representing scenes from the lives of S. John the Baptist and S. Stephen—a group from which we engrave (Fig. 128,—



Fig. 128.—S. John the Baptist taking leave of his Parents.
By Fra Filippo Lippi. In the Cathedral of Prato.

are considered the best; the *Lamentation over the death of S. Stephen* is especially fine: those in the cathedral of Spoleto are also much admired. Filippo Lippi was the greatest colourist of his age: he was also a great reformer

in art, or rather a degenerator, for it was he who, by giving an undue prominence to drapery which it had never before received, and similar alterations, started the decline in sacred historic painting.

Antonello da Messina (ab. 1414—ab. 1496)—although he belongs, strictly speaking, to the Venetian school—must be mentioned here on account of his introduction of the improved method of mixing oil colours, which he learnt in Flanders. The National Gallery possesses a work by him, a *Salvator Mundi*; and three important pictures are preserved in the Berlin Museum, of these the *Head of S. Sebastian* and a *Madonna and Child* are considered the best.

As great Florentine painters of the fifteenth century, we must also name—

Lippi's adopted son, Filippino Lippi (1460—1504), who copied his style and excelled him in his peculiar merits; he was the author of *SS. Peter and Paul before the Proconsul*, and other fine frescoes in the Brancacci Chapel, so often referred to (see p. 351). He also painted important works in the Strozzi chapel in S. Maria Novella, Florence, and in Rome and Prato. There are three works by him in the National Gallery.

Benozzo Gozzoli (1420—1498), the pupil of Fra Angelico, but inferior to him, whose best works are twenty-four frescoes in the Campo Santo at Pisa, and whose style may be studied in two easel pictures in the National Gallery. He was very lavish with elaborate accessories.

Andrea del Castagno (1390—1457), who until quite recently has been considered the murderer of Domenico Veneziano (ab. 1420—1461), who survived him four years, and from whom he is *said* to have obtained the secret of the

method of mixing oil colours. It is usually asserted that Domenico learned the secret from Antonello da Messina in Venice, and then carried it to Florence. This is now disbelieved; and it seems very doubtful if Domenico Veneziano used oil at all in a different manner from his predecessors. In the cathedral of Florence is an equestrian portrait of *Niccolò Tolentino* painted by him in imitation of statuary: it forms a companion to a similar picture of *Hawkwood* by Uccelli.

Alessandro Filipepi (1446—1510), commonly called from the name of the goldsmith with whom he studied, Botticelli, was the pupil of Filippo Lippi; he is famed for the introduction of ancient mythology into sacred subjects, and for being the first of the great series of painters in the famous Sistine Chapel of the Vatican. Six of his works are in the National Gallery.

Domenico Bigordi, called from his skill in making garlands Ghirlandajo (1449—1494), is remarkable for his skill in portraiture, his command of all the technical processes of painting, and for the brilliancy of the colouring of his frescoes; he may be said to have carried on and advanced the movement begun by Masaccio: his most famous works are a series of frescoes in the Sassetti Chapel in the church of the S. Trinità at Florence—of which the *Funeral of S. Francis* is considered the finest—and the frescoes representing scenes from the *Life of the Virgin* and the *Life of S. John the Baptist* (Fig. 129) in the choir of S. Maria Novella. The Florence galleries and churches, the Berlin Museum, and the Louvre, contain specimens of his pictures.

Luca Signorelli (1441—1513) was one of those who did most to promote the development of the great Florentine

School of painting of the sixteenth century, by his earnest study of the human form, of which he acquired thorough anatomical knowledge, combined with absolute command of expressing that knowledge in painting: he has been justly called the forerunner of Michelangelo. He was a pupil of Piero della Francesca. His most famous works



Fig. 129.—Zacharias writing the name of John. By Ghirlandajo.
In *S. Maria Novella*, Florence.

are the frescoes in the Chapel of the Virgin in the cathedral of Orvieto, representing the *Last Judgment*—of which the best part is the *Wicked cast out of Heaven*, in which the foreshortening is most daring and hitherto unapproached: they were completed in 1503, shortly before the exhibition at Florence of Michelangelo's celebrated *Cartoon of Pisa*, to which we shall presently refer. He was one of the artists called to Rome by Sixtus IV. to decorate the Sistine

Chapel. His work there is second only to that of Ghirlandajo. Other paintings by him are the *Life of S. Benedict*, in the convent of Monte Oliveto, near Siena; and frescoes in the church of Loreto and the duomo of Cortona.

Antonio del Pollaiuolo (1429?—1498), one of Ghiberti's assistants in the ornamentation of the second bronze gate, produced several fine paintings in the latter part of his life—four of which, a *Martyrdom of S. Sebastian*, and the *Angel Raphael with Tobias*, and two others, are in the National Gallery; he with his brother Piero del Pollaiuolo (1441—1489) is said to have been the first to study dead subjects for artistic purposes. They were also celebrated as sculptors. The tomb of Sixtus IV. in the Cappella del Sacramento and that of Innocent VIII. in the Cappella della Concezione, Rome, were their most celebrated works.

We must also mention—

Andrea del Verrocchio (1435—1488), sculptor, wood-carver and painter, celebrated as the master of Leonardo da Vinci and of Perugino. He is said to have been the first artist who took plaster-casts from life as an aid in the study of form.

Cosimo Rosselli (1439—1507), a follower of Masaccio, who in later years spoiled his art by over-gilding, and his pupil who was named after him, and who assisted him in the Sistine Chapel, Piero di Cosimo (1462—1521), who is to be noticed for the landscapes in the background of his pictures.

A *S. Jerome* by Rosselli, and a *Death of Procris* by Piero di Cosimo, are in the National Gallery.

When in 1474 Sixtus IV. had completed the erection of the chapel called after him, he sent to Florence for artists

to decorate it for him. Those that answered the call were Botticelli, Ghirlandajo, Rosselli, and Signorelli; and, under the direction of the first-named, they executed frescoes which to this day testify to the excellence of Florentine art at the close of the fifteenth century. Our space will only permit us to give a list of these works. Beginning at the altar are—

ON THE LEFT WALL.

- (i.) *Journey of Moses and Zipporah.* (Perugino.)
- (ii.) *Moses's Miracles in Egypt.* (Botticelli.)
- (iii.) *Drowning of Pharaoh.* (Rosselli.)
- (iv.) *Moses Reading the Law: Adoration, and Destruction of the Calf.* (Rosselli.)
- (v.) *Fall of Korah and his Followers.* (Botticelli.)
- (vi.) *Publication of the Ten Commandments, and Death of Moses.* (Signorelli.)

ON THE RIGHT WALL.

- (i.) *Baptism of Christ.* (Perugino.)
- (ii.) *Temptation of Christ.* (Botticelli.)
- (iii.) *Calling of Peter and Andrew.* (Ghirlandajo.)
- (iv.) *Sermon on the Mount.* (Rosselli.)
- (v.) *Investiture of S. Peter.* (Perugino.)
- (vi.) *Last Supper.* (Rosselli.)

(b) *The Paduan School.*

The founder of the Paduan school was Francesco Squar-cione (1394—1474), to whom is due the merit of reviving the study of the masterpieces of antique sculpture. The peculiarity of the Paduan school was a sculpturesque rather than pictorial treatment of form, the compositions of its masters resembling bas-reliefs rather than paintings.

Squarcione was more a teacher than a painter; and only one picture by him, a group of a *S. Jerome and other Saints*, at Padua, has been preserved. His fame rests principally on his having been the master of Mantegna. Marco Zoppo



Fig. 130.—Judith with the head of Holofernes.
From the drawing by Mantegna in the Uffizi.

(1445—1498), a native of Bologna, also aided in the development of Paduan art.

Andrea Mantegna (1431—1506) was the greatest painter of the north of Italy in the fifteenth century, and the first

to engrave his own designs. The most remarkable of his works are a series of nine cartoons executed in tempera in nine divisions, of the *Triumphs of Julius Cæsar after the Conquest of Gaul*, painted for the Duke of Mantua—now at Hampton Court; and the frescoes in the Chapel of S. Christopher in the church of the Eremitani, at Padua, representing scenes in the lives of *S. Christopher* and *S. James*. Of his altar-pieces, we may name that of the high altar of S. Zeno at Verona; and the *Madonna of Victory*, in the Louvre. The National Gallery contains by Mantegna a *Holy Family*, and the *Triumph of Scipio*. The latter, executed in tempera on canvas, is especially valuable, as being one of the latest, if not the last, picture he ever painted. In all these works Mantegna displayed a complete acquaintance with ancient Roman art, a richness of imagination, a power of design, and a knowledge of form, chiaroscuro, and perspective, which entitle him to the high rank universally assigned to him, and account for the wide influence he exercised over his cotemporaries.

None of Mantegna's numerous pupils attained to remarkable eminence; but we must mention Bono di Ferrara (fl. ab. 1461) and Francesco Bonsignori (1455—1519), the former of whom was a pupil, and the latter an imitator, of Mantegna. By Bono, the National Gallery possesses a *S. Jerome in the Desert*, and by Bonsignori a *Portrait of a Venetian Senator*.

Various Venetian, Veronese, Ferrarese, Milanese, and other masters copied Mantegna's peculiarities with more or less success. He was the son-in-law of Jacopo, and the brother-in-law of Giovanni and Gentile Bellini, and through them had great influence on the school of Venice.

(c) *The Venetian School.*

We have now to turn to Venice, where we find an important school arising, founded by the brothers Bellini, in which brilliancy and harmony of colouring reached their fullest development.

Before these in point of time, however, were Antonello da Messina (ab. 1440—ab. 1493), who introduced into Italy the oil-painting practised by the Van Eycks, and the Vivarini, of whom the principal was Bartolommeo (fl. ab. 1450—1499), who executed the first oil-painting exhibited in Venice. Carlo Crivelli must also be noticed here, though he adhered to the old method of tempera painting. The National Gallery possesses a *Salvator Mundi* by Antonello da Messina; a *Virgin and Child* by Bartolommeo Vivarini, and figures of *SS. Peter and Jerome* by his brother Antonio Vivarini (fl. 1440—1464), and no less than eight works by Carlo Crivelli.

Giovanni Bellini (fl. 1464—1516) was the greater of the two brothers. Giovanni's best pictures were painted in oils (Antonello da Messina having, as we have seen, introduced the new medium to the Venetians in the latter part of the fifteenth century), and are characterised by a spiritual beauty of expression, combined with truth to nature and a brilliancy and transparency of colouring, hitherto never attained. Most of Giovanni Bellini's pictures are in the galleries and churches of Venice: they consist principally of portraits and Madonnas, of which we must name an altar-piece in the sacristy of S. Maria de' Frari, a *Madonna* in the Academy, and a *Madonna and Saints* in S. Zaccaria; his large altar-piece in SS. Giovanni e Paolo perished in the same fire which destroyed Titian's *Peter*

Martyr in 1867. Another extremely fine work is a picture in S. Salvatore, *Christ at Emmaus*. The National Gallery contains several fine specimens of Bellini's style: a bust portrait of the *Doge Leonardo Loredano*, a *Madonna and Child*, a *S. Peter Martyr*, and *Christ's Agony in the Garden*.

Gentile Bellini's (ab. 1427—1507) works are of inferior importance to his younger brother Giovanni's; they are characterised by greater softness and less individuality of style. The best are *S. Mark preaching at Alexandria*, now in the Brera at Milan; and a *Miracle of the Cross*, in the Academy of Venice. The brothers worked together for some time in the Council Hall of the Ducal Palace of Venice, at a series of pictures illustrative of the Venetian wars in 1177, which were unfortunately destroyed by fire in 1577. They were replaced by works by the great painters of Venice of a later period.

Giovanni had many celebrated scholars, of whom Giorgione and Titian, to be presently noticed, were the chief. We must also name Cima da Conegliano, Girolamo Mocetto, Martino da Udine, Vittore Carpaccio, Lazzaro Bastiani, Giovanni Mansueti, Marco Marziale, Catena, Previtali, Bissolo, and Marco Basaiti,—all Venetian artists who were influenced by the Paduan school, and combined something of its severity of form, with Venetian softness of colouring. Many of these artists may be studied in the National Gallery.

(d) *Other Schools of Upper Italy.*

Before touching on the Umbrian school we must notice several towns which, beside Venice, played a part in the history of painting at this time. Bartolommeo Montagna

(fl. ab. 1470—1523), a Brescian by birth, though resident in Vicenza, where his best works are to be found, was a painter whose style was formed on a judicious blending of those of Mantegna and the cotemporary Venetians. Vittore Pisano, called Pisanello, and better known as a medallist than a painter, who painted in the early half of the fifteenth century; Liberale (1451—1536), Girolamo dai Libri (1474—1556), and Paolo Morando all flourished at Verona, where their works are still preserved: except Liberale, they may be studied in the National Gallery, where are also pictures by Ambrogio di Stefano, called Borgognone, a native of Piedmont, who worked at Pavia from about 1475 to 1493. His paintings, which are either in tempera or fresco, are best seen in the Milanese.

The Ferrarese school was upheld by Cosimo Tura (ab. 1418—aft. 1494), Lorenzo Costa, and Ercole Grande, who, however, both also painted in Bologna. All three may be studied in the National Gallery.

(e) *The Umbrian School.*

The mountainous district of upper Italy, now known as the Duchy of Spoleto (the favourite resort of S. Francis of Assisi and other religious devotees), was the home of a school of painters who cared rather for spiritual beauty than external perfection of form. The peculiar style of this school is the reflection of the mode of thought of its members, coloured by influences from various external sources. In the works of the early Umbrian masters, we are reminded alike of Giotto, Uccelli, Masaccio, and Luca Signorelli. To Niccolò di Liberatore (known as Niccolò Alunno) is due the merit of giving to the Umbrian school

its distinguishing characteristic of spiritual expression—a characteristic more fully displayed in the works of his reputed pupil, Pietro Vannucci (commonly called, from his



Fig. 131.—Pietà. By Perugino.
In the Academy at Florence.

long residence in Perugia, Perugino), the famous master of Raphael.

Perugino (ab. 1446—1524) was principally famous for his purity of colouring and knowledge of perspective. He several times changed his style, the result probably of a constant wandering from one studio to another. He at

one time studied under Verrocchio at Florence. Among his earlier works we must notice the frescoes in the Sistine Chapel (1480), representing the *Journey of Moses and Ziporah*, the *Baptism of Christ*, and the *Investiture of S. Peter* (see p. 361). To his best manner belong the *Madonna with four Saints*, in the Vatican; a *Descent from the Cross*, in the Pitti Palace; an *Ascension* in the museum of Lyons, and the frescoes in the Cambio at Perugia. Our National Gallery possesses three paintings by Perugino—a *Madonna and Child*, a *Madonna adoring the Infant Christ, with the Archangels Michael and Raphael*, and a *Madonna and Child with SS. Francis and Jerome*. Perugino's best works are remarkable for an enthusiastic earnestness of expression and a grace and softness of colouring seldom surpassed; they are, however, somewhat wanting in energy of composition and variety. Our illustration (Fig. 131) may serve to give some idea of his peculiarities.

Perugino's greatest pupil was Raphael, of whom we shall presently speak. We must here name Bernardino di Biagio, called Pinturicchio (1454—1513), who was a pupil of Perugino, and who probably assisted his master in the Sistine Chapel, and executed some fine frescoes in the cathedral of Spello, and in the Libreria of the cathedral of Siena,—his masterpiece, scenes from the *Life of Enea Silvio Piccolomini*,—besides several easel pictures—of which the best, the *Virgin between SS. Jerome and Augustine*, is in the Academy at Perugia—and four good specimens (one, the *Story of Griselda*, is in three parts) in the National Gallery; we must also notice the Spaniard, Giovanni di Pietro (called *Lo Spagno*), who died about 1530. An *Ecce Homo* by him is in the National Gallery. The *Glorification of the Virgin*, there, is doubted by some writers, who ascribed to him the



Fig. 132.—Madonna and Child with a Bird. By Francia.
In the Dresden Gallery.

Agony in the Garden, catalogued as of the Umbrian School.

Greater than either of these, however, and equal, if not superior, to Perugino, was Francesco Raibolini, of Bologna (1450—1517)—known as Francia, the sobriquet of his first master, a goldsmith—whose chief characteristic was his fervent piety. Originally a goldsmith, Francia did not turn his attention to painting until late in life. His earliest pictures are in oils, but he also executed many frescoes. His style is distinguished for richness of colouring and earnestness of expression. His works, principally painted for the churches of Lombardy, are now scattered throughout Europe. Our own National Gallery possesses three, two of which are a beautiful altarpiece representing the *Virgin and S. Anne, with other Saints*, with a *lunette*, containing a *Pietà*, in which the grief and despair of the mourners are admirably expressed. Our space forbids us to attempt an enumeration of Francia's various works, but we may add that the frescoes in S. Cecilia, at Bologna, are considered the best.

The Sienese school of this period produced, by means of such artists as Matteo da Siena (1435—ab. 1500), numerous works which are best studied in Siena; they show grace and feeling, but a lack of any forward movement.

In the fifteenth century the school of Naples rose into considerable importance. Its distinctive peculiarity was the blending of Flemish and Umbrian features,—the details, accessories, and landscape backgrounds reminding us of the works of the Van Eycks, and the figures of those by Umbrian masters. The chief painters of this school—to which we may perhaps apply the term "Eclectic"—were Antonio Solario (ab. 1382—1455), surnamed *Lo*

Zingaro (the Gipsy), whose principal work is a series of frescoes illustrating the *Life of S. Benedict*, in S. Severino at Naples; Silvestro de' Buoni, and his pupil, Amato d'Antonio.

(f) *The later Florentine School.*

One other great Italian master of the latter part of the fifteenth century remains to be noticed before we enter the golden age of painting. Bartolommeo di Pagholo, commonly known as Fra Bartolommeo (1475—1517)—also called Baccio della Porta and *Il Frate*—the pupil of Cosimo Rosselli, although the cotemporary of Raphael, Leonardo da Vinci, and Michelangelo, belongs in feeling to the Early Florentine school, and deserves special recognition for his earnest opposition to the licentiousness and irreverence which were associated in his day with the revival of classical art and literature. The friend and admirer of Savonarola, the great Florentine Reformer, he shared his enthusiasm for a pure and holy life,—an enthusiasm sincere enough to lead him to sacrifice to the flames many of his early works, and all his books relating to antique art. On the violent death of Savonarola, Baccio took the vows of a monk, and not until four years afterwards did he return to his true vocation, aroused to a sense of his mistaken self-denial by the exhortations of Raphael, then a young man of one-and-twenty. To the mutual influence of these two master-minds, we owe many of the greatest excellences of both. Raphael taught the friar the value of perspective, and Fra Bartolommeo initiated Raphael into many secrets of colouring. The distinctive characteristics of Fra Bartolommeo's works are the holiness of the



Fig. 133.—Salvator Mundi. By Fra Bartolommeo.
In the Pitti Palace, Florence.

heads,—especially those of the Madonnas and Child-angels,—the grandeur and grace of the drapery,* and the beauty of the architectural backgrounds. As three typical works, we may name the *Madonna della Misericordia* at Lucca; the *S. Mark*, in the Pitti Palace, Florence; and the *Presentation in the Temple*, in the Belvedere at Vienna. The Grosvenor House Gallery contains a small but very interesting *Holy Family* from the same great hand.

Intimately connected with the life of Fra Bartolommeo is that of Mariotto Albertinelli (1474—1515), his fellow student in the bottega of Cosimo Rosselli. In 1509 they entered into partnership, and conjointly executed many works. Albertinelli was very similar in his style to his more famous friend.

A nun, Suor Plautilla Nelli, successfully imitated Fra Bartolommeo's style in many works.

To sum up the progress made since the opening of the fifteenth century—we find imitation of nature no longer imaginary but real: the laws of perspective had been fathomed and turned to practical account by Paolo Uccelli, Piero de' Francesci, Luca Signorelli, and their followers; great improvements had been effected in types of form, anatomical correctness, and physical beauty, by Masaccio, and his followers, at Florence; Squarcione at Padua, and Mantegna at Mantua; love for spiritual beauty had been embodied in the works of Fra Angelico at Florence, Perugino at Rome, Francia at Bologna, and Fra Bartolommeo at Florence; whilst the true principles of

* Fra Bartolommeo invented the jointed wooden figures (lay-figures) which have been so useful in promoting the better study of the fall of drapery.

colouring were carried out in Venice by the Bellini, Vivarini, and others. In a word, the way had been paved for the advent of the great Cinque-cento masters, in whose works were to be combined all the excellences divided amongst their predecessors.

The names Pre-Raphaelites and Quattrocento Masters have been given to the painters of the fifteenth century.

2. *Painting in Italy in the Sixteenth Century.*

The early part of the sixteenth century was for painting what the age of Pericles had been for sculpture. As we have seen, much had been done to prepare the way by many earnest workers in the fifteenth century; but the men we have now to consider were so original, so individual, in their genius that the connection between them and their predecessors is liable to be lost sight of. The appearance of any one of them would have been enough to raise the painting of the period to the very highest rank: but, instead of some single master-spirit, we have a group of original geniuses, each pursuing some great aim; each inspired with the same divine love of ideal beauty and endowed with the same power of embodying that ideal in masterpieces of undying perfection. We have traced the gradual casting off of the trammels of tradition, the slow and laborious working-out of individuality of form, the painful winning of the secrets of science, and their application to arts of design, and we have seen the various elements of excellence in painting, forming each the distinctive characteristic of some one school; but we have now to examine these elements as they appear when blended into one harmonious whole in the works of the five greatest masters of Italy—Leonardo da Vinci, Michelangelo, Raphael, Titian, Correggio—and their followers, each of whom united command over every art-element with special excellence in some one particular.

(a) *Leonardo da Vinci and his School.*

Leonardo da Vinci (1452—1519), the pupil of Andrea Verrocchio, was the head of the great Milanese school. He appears to have been a universal genius, and to have been endowed with exceptional beauty of person. His versatility and energy were alike unparalleled; he was a sculptor, painter, musician, poet, and had a thorough practical knowledge of architecture, mechanics, anatomy, botany, and kindred sciences.

The son of a notary, Leonardo was born at Vinci, near Florence, and spent the early part of his life in indefatigable study. His first painting seems to have been a *Chimæra*, executed on a piece of wood for a peasant on his father's estate. While with Verrocchio he completed a picture which that master had begun—a *Baptism of Christ*, now in the Academy at Florence. At the age of thirty the future master was invited to the court of Lodovico Sforza, then Regent, afterwards Duke of Milan, and was entrusted by him with the foundation of an Academy of Art at Milan, which was established in 1485. His *Last Supper*, of which we give the greater part (Fig. 134), painted in oils on a wall in the refectory of the Convent of S. Maria delle Grazie at Milan, now nearly perished by decay, and almost entirely re-painted, was executed soon after his arrival. This world-famous picture combined all the best characteristics of Da Vinci's style, and must have been one of the grandest works that Christian art ever produced. Fortunately the original cartoons of many of the heads, and several fine copies executed under the master's own direction (one of the best of which,

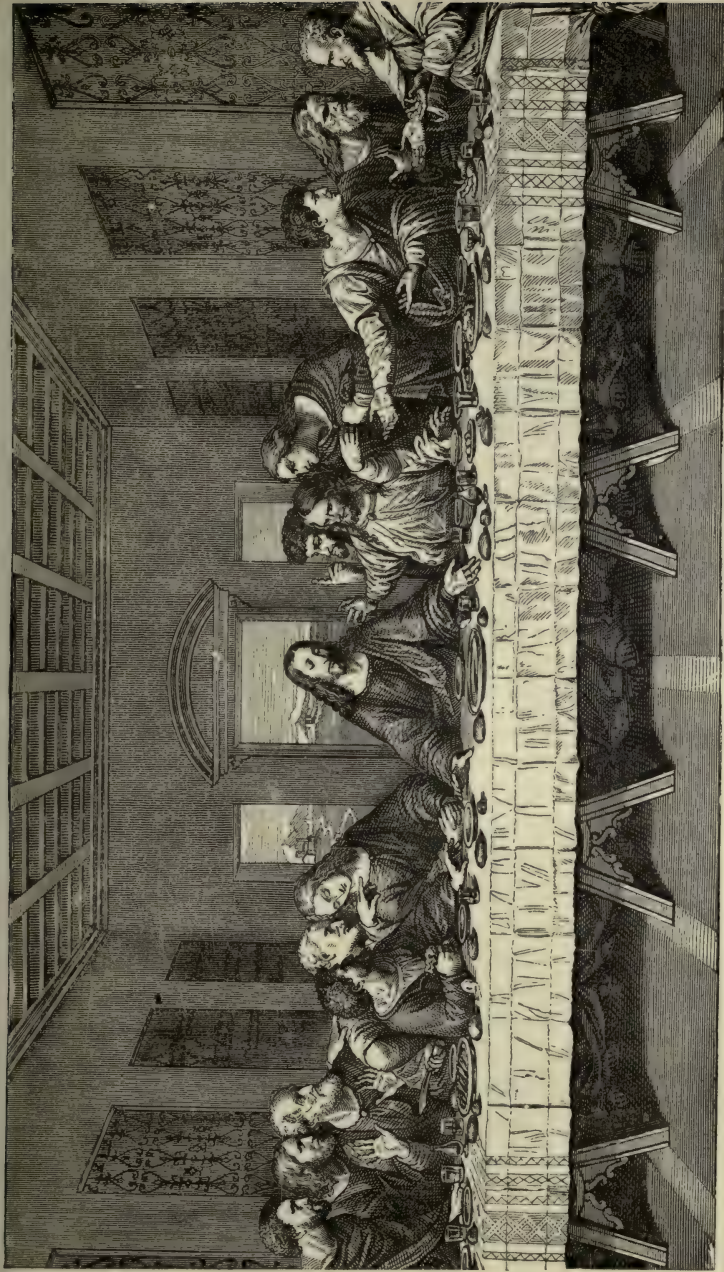


Fig. 134.—The Last Supper. By Leonardo da Vinci.
In the Convent of S. Maria delle Grazie, Milan.

done by Marco d'Oggione in 1510, is in the Royal Academy), have been preserved, enabling us to form some idea of the impressive solemnity and beauty of the original. The painter has chosen to represent the moment when, at the words "One of you shall betray Me," a thrill of horror ran through the assembled disciples. The head of the Redeemer, full of Divine majesty and courage to endure, yet expresses human sorrow, with human weakness and shrinking from pain; whilst the groups on either sides are rendered with a force of character and dramatic power perhaps never equalled, certainly never surpassed. The accusation affects each disciple in a different manner, and a glance is enough for the recognition of the gentle John, the impetuous Peter, or the dark and gloomy Judas. In this great work we see how Leonardo, whilst adopting the traditional style of treatment of sacred subjects and the traditional type of the Saviour's face, has given to the whole a dignity of expression and an elevation of sentiment hitherto unattained—the result of his complete mastery of all the elements of perfect art. This picture also serves to illustrate Leonardo's great defect—a poverty of line, which presents a striking contrast to the wonderful play and power of outline possessed by his great rival Raphael. While at Milan, he executed a famous equestrian statue of Lodovico Sforza, which disappeared a few years after its completion, and is now only known by sketches for it left by Leonardo.

In 1499 Leonardo returned to Florence and executed many important works; of these a cartoon of the Holy Family, called the *Cartoon of St. Anna*, in the Royal Academy, is one of the most celebrated. A second, now lost, supposed to have been one of the masterpieces of

modern art, was a cartoon, composed in competition with Michelangelo's *Cartoon of Pisa*, known as the *Battle of the Standard*, and representing the Victory of the Florentines over the Duke of Milan in 1440. Both these great works are unfortunately lost; but a copy by Rubens of a group of four horsemen from Leonardo's is preserved in the Louvre; and an engraving by Edelinck is also in existence. In 1514 he paid a short visit to Rome; but the last years of his life were spent in France, whither he accompanied Francis I. in 1516, and where he died. Of the various works now in the Louvre attributed to him, many were in reality from the hands of his pupils; he himself worked very slowly, and often left pictures unfinished, but he was so full of grand conceptions, and supplied those studying with him with so many great designs, that a whole school of workers would not have sufficed to carry them out.

Although the name of Leonardo not unfrequently occurs in the catalogues of public galleries, the undoubted works of his hand are few indeed. Dr. Richter, who has given many years to the close study of his doubted and undoubted pictures, and to the numerous drawings, sketches, and manuscripts which he has left, admits only the following works to be undoubtedly by the hand of the great master:

Adoration of the Kings.	<i>In the Uffizi, Florence.</i>
S. Jerome.	<i>In the Vatican, Rome (in monochrome).</i>
Last Supper.	<i>In S. Maria delle Grazie, Milan (wall-painting).</i>
Mona Lisa.	<i>In the Louvre, Paris.</i>
Madonna amid the Rocks.	<i>In the National Gallery.</i>

Vierge aux Rochers.	<i>In the Louvre, Paris</i> (similar to the National Gallery picture).
Holy Family with S. Anne.	<i>In the Louvre, Paris.</i>
S. John the Baptist.	<i>In the Louvre, Paris.</i>

Among the doubtful pieces most generally accepted, are—

La Monica.	<i>In the Pitti Palace, Florence.</i>
Head of Medusa.	<i>In the Uffizi, Florence.</i>
Portrait of Himself.	<i>In the Uffizi, Florence.</i>
Vierge aux bas-relief.	<i>In the possession of Lord Warwick.</i>
La belle Féronnière.	<i>In the Louvre, Paris.</i>

The National Gallery contains a very beautiful composition of Leonardo's, probably executed by Bernardino Luini, of *Christ Disputing with the Doctors*. Leonardo was the author of several learned treatises; his book on the Art of Painting still remains a valuable aid to the student of his art.

The chief characteristics of Leonardo's works are truth of tone, mastery of chiaroscuro, grandeur of design, and—as we have hinted in speaking of the *Last Supper*—elevation of sentiment and dignity of expression; whilst those of his pupils are distinguished for what may be called a reflection of his spirit, especially in the transparency of their lights and shadows and the sweetness of the expression of the heads of their figures.

Of these pupils Bernardino Luini (ab. 1470—aft. 1530) was the chief: his pictures illustrate well the qualities so much developed by Leonardo. The *Dispute of Christ with the Doctors*, alluded to above, is one of his best works. His frescoes in the Brera Gallery at Milan, collected from various churches, are likewise very fine; but he painted, comparatively speaking, so few easel pictures that it is by his frescoes alone he can be properly appreciated. We must

also notice Andrea Solari, Marco d'Oggione, Andrea Salaino, Francisco Melzi, Giovanni Antonio Beltraffio, a nobleman who painted for pleasure, and Cesare da Sesto.

Gaudenzio Ferrari (1484—1549), although not a pupil of Leonardo, was greatly influenced by him. He belongs rather to the old than the new Milanese school. His *Last Supper* in the refectory of S. Paolo at Vercelli, and his frescoes in the churches of Saronno and Varallo are among his best works.

The celebrated Giovanni Antonio Bazzi, surnamed *Il Sodoma* (1473?—1549), must be named as one of Leonardo's cotemporaries who caught much of his peculiar manner. He worked chiefly at Siena, where are still to be seen his *Deposition from the Cross* in the Academy; several scenes from the *Life of S. Catharine* in the chapel of S. Catharine of Siena, in S. Domenico; and other works in the galleries and churches. In the Villa Farnesina, Rome, two fine frescoes from his hand are preserved—the *Marriage of Alexander with Roxana*, and *The Wife of Darius pleading for mercy with the victorious Alexander*. His *S. Sebastian*, probably the finest of all Sebastians that exist, painted on canvas in 1515, and now in the Uffizi, Florence, ranks amongst the best productions of his day, on account of its touching beauty and the expression of intense mental agony given to the head of the youthful martyr.

(b) *Michelangelo and his School.*

We have already spoken of the great Florentine, Michelagnolo Buonarroti (1475—1564), both as an architect and sculptor: we have now to consider him as a painter, and we

find him taking rank amongst the first and greatest of his cotemporaries, and, in the force and grandeur of his conceptions, his anatomical knowledge and power of drawing, excelling both them and all his predecessors. Michelangelo—unlike Leonardo, who gave his chief attention to light and shade and colour—devoted his life to the study of form and the expression of energy in action. His figures are stamped with the impress of his bold, profound, and original genius, and have a mysterious and awful grandeur all their own. His mighty spirit found its best expression in sculpture. He despised easel pictures as unworthy of a great man; and his large fresco paintings,—the greatest works of the kind ever produced,—which he executed without assistance of any kind, are instinct with the same fire and energy as we have seen to characterize his statues and bas-reliefs.

Michelangelo's first work of importance in the branch of art now under consideration was the *Cartoon of Pisa*, already alluded to. It is unfortunately lost—having, it is said, been destroyed by Baccio Bandinelli, one of the great painter's rivals; but the Earl of Leicester possesses, at his seat at Holkham, a copy of the principal portions which has been very well engraved. It represented a group of Florentine soldiers bathing in the Arno unexpectedly called to battle, and is remarkable for the extraordinary knowledge displayed of the human form in every variety of attitude. A few years after the completion of this cartoon, Michelangelo commenced, in 1507, the decoration of the vaulted ceiling of the Sistine Chapel, Rome, by command of Pope Julius II., finishing it in 1512. This stupendous undertaking, which is considered Buonarroti's masterpiece and the most powerful piece of painting in existence, contains more than two hundred figures nearly all larger than life.

The flat central portion of the ceiling is divided into four large and five small compartments, the former containing representations of the *Creation of the Sun and Moon*, the *Creation of Adam*, the *Fall and its immediate con-*



Fig 135 —The Prophet Isaiah. By Michelangelo.
In the Sistine Chapel.

sequences, and the *Deluge*; the latter, scenes from Genesis of minor importance. The triangular divisions at the springing of the vaults are occupied by grand seated figures of the prophets and sibyls who foretold the advent of Christ, of which we give a single specimen (Fig. 135). In the

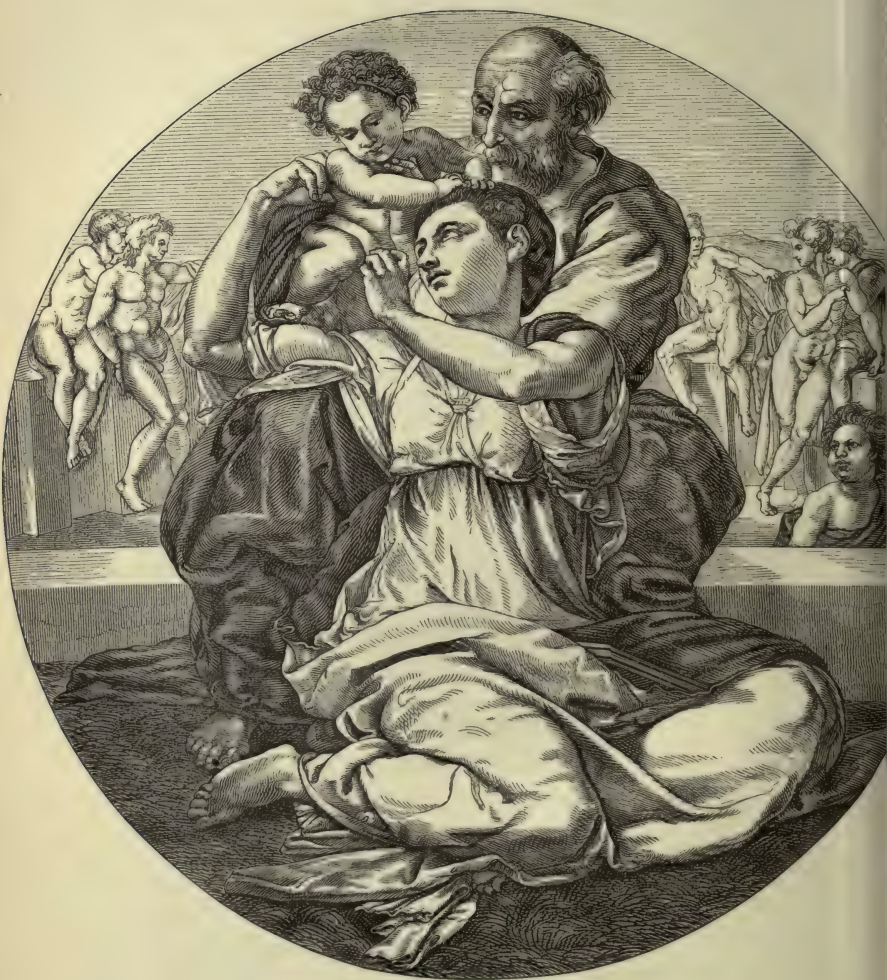


Fig. 136.—The Holy Family. By Michelangelo.
In the Uffizi, Florence.

small recesses between these compartments and above the windows are groups of the *Ancestors of Christ*, awaiting in calm expectation the Coming of the Lord; and in the four corners of the ceiling are scenes from the various deliverances of the people of Israel,—viz., *Holofernes and Judith*, *David and Goliath*, the *Brazen Serpent*, and *Haman's Death*. The various portions of the work are united by architectural designs enclosing numerous figures of a grey, bronze, or bright colour, according to the position they occupy, which admirably serve to throw the groups into the necessary relief without in the least obtruding themselves upon the attention. The combined genius of an architect, sculptor and painter was required to produce a result so admirable. The figures of the prophets and sibyls are allowed to be the finest forms ever produced by the painter's brush—they are all alike grand, dignified, and full of individual character; whilst those in the minor groups display a feeling for beauty and a tenderness of sentiment rarely met with in the works of the stern and rugged author of *Moses* and the *Last Judgment*.

Between the years 1534 and 1541 Michelangelo executed his *Last Judgment* as an altar-piece for the same chapel, in obedience to the command of Pope Paul III. In this composition the Judge is represented at the moment of saying, "Depart from Me, ye cursed, into everlasting fire!" In the upper part of the picture we see the redeemed in every variety of attitude anxiously awaiting the sentence of mercy; and in the lower the condemned, writhing in anguish and convulsively struggling with evil demons. The whole scene is pervaded by horror: there is no joy in the countenances even of the blessed; and the Virgin, standing beside her Son, turns away her head with an expression of

sorrowful dismay. Universally allowed to be a marvellous effort of human skill, the *Last Judgment* is inferior in beauty, if not in power, to the paintings of the vault. In it the great master has broken completely loose from all the traditions of Christian art, and his chief aim appears to have been to prove his knowledge of muscular development at every stage of human life, and his power of expressing all the most terrible of human emotions. Powerless rage, terror, doubt, and the struggle between fear and hope, are alike admirably rendered in this awful scene. Several engravings of the *Last Judgment* are in the British Museum.

Michelangelo's only other paintings of importance were two frescoes in the Pauline Chapel, Rome, of the *Crucifixion of S. Peter* and the *Conversion of S. Paul*. They are now nearly destroyed; but the British Museum contains some old engravings after them.

The National Gallery has an unfinished picture of the *Entombment of Christ*, said to be by Michelangelo, though various critics will not admit its authenticity. The National Gallery also contains his design of a *Dream of Human Life* and that of the *Raising of Lazarus*, both supposed to have been executed by Sebastian del Piombo, his best pupil. In the latter there are some figures probably from the great master's own hand. His most important easel picture is the *Holy Family* of the year 1504, in the Uffizi, Florence (Fig. 136).

Of Michelangelo's pupils the best were Marcello Venusti, Sebastiano Luciani, called del Piombo—three of whose pictures are in the National Gallery—and Daniele Ricciarelli, called da Volterra, who worked out something of an independent style of his own. His finest work, the

Descent from the Cross, is in the church of the Trinità de' Monti, at Rome.

(c) *The Florentine School of the 16th Century.*

We may conveniently here mention a few painters who upheld Florentine art during part of the sixteenth century. Andrea d'Agnolo, commonly called del Sarto (1487—1531), a cotemporary of Michelangelo, attained to considerable excellence as a colourist, and enriched Florence with many fine original frescoes and altar-pieces, of which the *History of S. John* in the Scalzo, and the *Life of S. Filippo Benizzi* in the church of the Servi (which contains his famous *Madonna del Sacco*) are among the best. The National Gallery contains a portrait of himself and a *Holy Family*. He was first apprenticed to a goldsmith; and then studied painting under Piero di Cosimo. His style, however, was formed more from a study of the great works of Ghirlandaio and Masaccio, of Michelangelo and Leonardo, than from any instruction received from Piero.

Francesco Bigi, commonly known as Franciabigio (1482—1525), first studied in the Brancacci Chapel, and then under Albertinelli. He was a friend of Andrea del Sarto, and was influenced by him. A *Portrait of a Youth*, by him, is in the National Gallery.

Jacopo Carucci, called da Pontormo (1494—1556), was a pupil of Leonardo, of Piero di Cosimo, and of Andrea del Sarto: he is famous for his portraits; an example is in the National Gallery, where his pupil, Angiolo Allori, called Bronzino (1502—1572), may also be studied. He was greatly influenced in his painting by Michelangelo, and was moreover the friend of the famous Florentine painter

and chronicler, Giorgio Vasari (bef. 1512—1574), whose 'Lives of the most excellent Painters, Sculptors, and Architects' has gone through many editions, and is world-known.

(d) *Raphael and his School.*

Raffaello Sanzio, usually called Raphael (1483—1520), is generally considered to be the greatest of all painters. He was born at Urbino: his father, Giovanni Santi (ab. 1440—1494), was an Umbrian painter of some note, whose title to fame has been eclipsed by that of his famous son; and the young painter's earliest works were exponents of the peculiar style of the Umbrian School in its highest development. The pupil of Perugino, he was at first greatly influenced by that master; and in speaking of his works we shall have to distinguish between three distinct styles—known as the Perugino manner, the Florentine and the Roman—adopted at the three different periods of his life. Raphael, like the other master-spirits of his age, was a universal genius; he excelled alike in architecture, sculpture and painting, and was endowed with every quality which could endear him to his associates. No man inspired such universal confidence and affection, and no artist has exercised so wide and lasting an influence upon art as Raphael, by whose spirit we are even now met at every turn in every branch of art. What strikes us principally in our study of his character is the combination of the highest qualities of the mind and heart—a combination rarely met with even in the greatest men, and perhaps never to so full an extent as in him and in the great musician Mozart, who may well be called a kindred spirit, though working in a different sphere. In the works of

others, even of the most gifted masters, we find the influence of the intellect or of the affections predominating, whilst in those of Raphael they are inseparably blended ; and it is this union of the highest faculties which produces that beautiful and unrivalled harmony which pervades everything from his hand. He exhibited in the highest degree the combination of the powers of invention with those of representation, sometimes known as the *formative* and *imitative* qualities. In invention, composition, moral force, fidelity of portraiture, and feeling for spiritual beauty, he is surpassed by none ; in grandeur of design by Michelangelo alone ; whilst in fulness of chiaroscuro and richness of colouring he is only excelled by the best masters of the Venetian School.

It will be impossible, having regard to our limited space, to do more than allude in the most cursory manner to the chief of Raphael's numerous works. Although he died at the early age of thirty-seven, he executed no less than 287 pictures and 576 drawings and studies, in addition to the series of frescoes in the Vatican and elsewhere.

Of the paintings executed under Perugino, the principal are a *Coronation of the Virgin*, in the Vatican, two studies for which are in the Oxford Collection ; and the *Vision of a Knight*, in the National Gallery. The earliest independent works are said to have been a *Church-banner* in S. Trinità at Citta da Castello ; and a *Crucifixion*, in the possession of Lord Dudley, which was exhibited at the "Old Masters" Exhibition at the Royal Academy in 1872.

On leaving Perugino's school in 1504, at the age of twenty-one, Raphael, eager to improve himself by the study of greater works than his master's, repaired to

Florence, and found all that he required in the cartoons of Leonardo da Vinci and Michelangelo, which excited his enthusiastic admiration. Peculiarly susceptible to the influences alike of the old and new Florentine schools, Raphael's transcendent genius manifested itself perhaps in nothing so much as in his marvellous power of assimilating and fusing, so to speak, with his own peculiar gifts all that was best and highest in the works of others, building up therefrom a lofty and independent style essentially his own.

Of the works of the first period of Raphael's life, a *Madonna with SS. Jerome and Francis*, in the Berlin Museum, and the *Marriage of the Virgin* (known as the *Sposalizio*), in the Brera, Milan, are among the most esteemed. In the last-named (Fig. 137) we see the Virgin attended by five maidens and S. Joseph by five youths, Mary's former suitors, whose disappointment is symbolized by the flowerless reeds they hold.

Of the paintings executed at Florence, in the master's second manner, we must name, as especially celebrated, the *Madonna del Cardellino* (with the Goldfinch), in the Uffizi, Florence; the *Madonna of the Tempi Family*, in the Pinakothek, Munich; the famous *Madonna* in the Louvre, known as *La Belle Jardinière* (Fig. 139); Lord Cowper's *Madonna* — known as *The Little Panshanger Raphael* (of about the year 1505), to distinguish it from the more famous painting by that artist in the same collection—at Panshanger; *S. Catherine*, in the National Gallery; the *Entombment*, an altar-piece, now in the Borghese Palace, Rome; and the *Madonna del Baldacchino* (of the Canopy), in the Pitti Palace, Florence, which belongs to the close of the second period.

Here we must mention the other and more famous

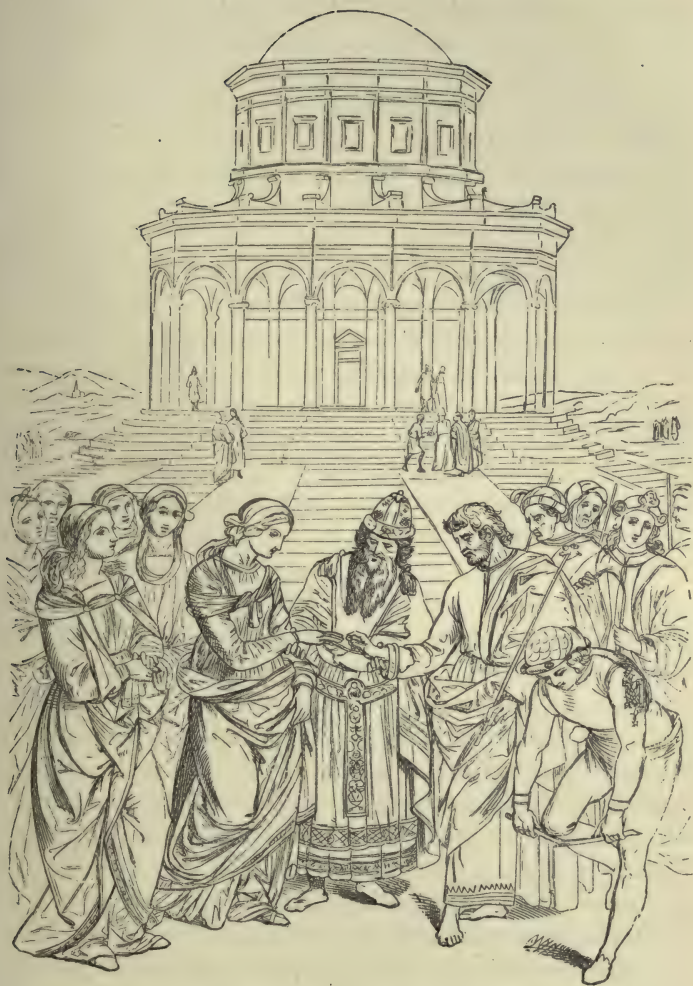


Fig. 137.—The Marriage of the Virgin. By Raphael.
In the Brera, Milan.

Panshanger Raphael, the *Madonna della Casa Niccolini*, which bears the date 1508. Both Panshanger pictures were exhibited at the "Old Masters" in 1881; as they were hung in close proximity, their differences could readily be noticed.

In the middle of the year 1508 Raphael was called to Rome by Pope Julius II. to aid in the adornment of the magnificent suite of apartments in the Vatican, which were to commemorate the temporal and spiritual power of the Papacy. The walls of three *stanze* (*i. e.* rooms), and of the gallery or corridor leading to them from the staircase, and consisting of thirteen compartments, or *loggie*, with small cupolas, were covered with frescoes by the great master himself, and by his pupils after his designs.

In the first room, the Stanza della Segnatura, Raphael represented in symbolic scenes on the walls the four great intellectual pursuits—Theology (1509), Poetry, Philosophy, and Jurisprudence,—and adorned the ceiling with four allegorical figures of the same, with appropriate symbols. The fresco of *Theology* (also called the *Dispute of the Holy Sacrament*) is divided into two portions; the upper containing the Holy Trinity with the heavenly host, and the lower the Eucharist on an altar surrounded by forty-three figures, many of them portraits: the fresco of *Poetry* represents Parnassus, with Apollo attended by the Muses and the chief of the poets: that of *Philosophy* (or the *School of Athens*), in which Plato and Aristotle occupy the centre, with Zeno, Diogenes, Aristippus, Epicurius, and other well-known Greeks, with their pupils, amongst whom many portraits are introduced: and that of *Jurisprudence*, Gregory IX. giving out the Decretals; Justinian giving the famous Pandects (*i. e.* the Roman Laws, made

by order of Justinian from the writings of Roman jurists); and three allegorical figures of Prudence, Fortitude and Temperance. This chamber was completed in 1511.

In the next, the Stanza dell' Eliodoro, the frescoes are more strictly historic. We see the *Expulsion of Heliodorus from the Temple* (1512), in which Pope Julius II. is introduced as a spectator; the *Miracle of Bolsena* (1512), representing the Mass at which the miracle of the bleeding of the Host is said to have taken place; the *Discomfiture of the hordes of Attila* (1513), and the *Deliverance of S. Peter* (1514)—in all of which the power of the Papacy is directly or indirectly shadowed forth.

In the third chamber, the Stanza dell' Incendio, we have the *Fire in the Borgo Vecchio*—a marvellous work, full of the highest dramatic power, in which Raphael displayed consummate knowledge of anatomy in the groups of terrified naked figures; the *Coronation of Charlemagne*, the *Oath of Leo III.*, and the *Victory over the Saracens* in the time of Leo IV.

The frescoes in a fourth room, known as the Sala di Costantino, are from designs by Raphael, executed after his death by his pupils.

In the cupolas of the loggie there are no less than fifty-two subjects, which are called "Raphael's Bible," remarkable alike for dramatic interest, beauty of design, and majesty of execution. Viewed as the production of a single mind, they stand alone as a proof of Raphael's unrivalled versatility and creative genius. The decorative paintings and ornamental plaster-work in which these pictures are framed remain unequalled of their kind.

Other famous works of the Roman period of the great master's life are the Cartoons (seven still exist of an

original ten), which were designed by Raphael and executed by himself, assisted by pupils, and which are so well known to English students and visitors to the South Kensington Museum: they were originally designed for



Fig. 138.—Elymas struck with Blindness. Cartoon by Raphael.
In the South Kensington Museum.

tapestries for the Sistine Chapel, by order of Leo X. (Fig. 138). The tapestries were woven, under the superintendence of Michiel van Coxkien, at Arras, in Flanders,

and are now in the Vatican; reproductions of them are also preserved in the Berlin and Dresden Galleries.

Seven of the original designs, and copies after them, are so accessible that we need only add that they represent the following scenes from the Lives of the Apostles, treated with great dramatic power :

The Miraculous Draught of Fishes (*greater part by Raphael*).
 Christ's Charge to Peter (*the figure of Christ only by Raphael*).
 S. Peter and S. John healing the Lame Man (*greater part by Giulio Romano*).

The Death of Ananias (*most of the heads by Raphael*).

Elymas the Sorcerer struck with blindness (*part by Raphael*).

Paul and Barnabas at Lystra (*executed by Penni*).

Paul preaching at Athens (*most by Raphael*).

These seven cartoons were bought by Charles I., at the suggestion of Rubens, and have remained in England ever since. The three missing cartoons had for subjects—

The Martyrdom of S. Stephen.

The Conversion of S. Paul.

S. Paul in Prison.

A second series, with subjects from the Life of Christ, was commenced shortly before Raphael's death.

During his residence in Rome, Raphael also painted the famous frescoes of the Farnesina Palace, in which he gave proof of the love of antique subjects which characterized his later years, by choosing for representation the *Triumph of Galatea* (in which he was greatly assisted by Giulio Romano), and the *History of Cupid and Psyche*, by many critics supposed to have been executed entirely by his pupils, after his designs.

Besides these vast mural paintings, his architectural works—already alluded to—and the diligent share he took in the researches then going on amongst the ruins of ancient Rome, Raphael found time to produce a magnificent series of easel pictures, altar-pieces, and portraits (including several of himself), of which we can only name the most important, taking first the Holy Families and Madonnas, of which there are no less than fifty, and into which Raphael threw all the religious fervour for which he was distinguished; viz.—

The Virgin with the Diadem.	<i>In the Bridgewater Gallery (replica in the Louvre).</i>
The Virgin and Child. (La Silence.)	<i>In the Louvre.</i>
Madonna di Foligno.	<i>In the Vatican.</i>
The Virgin with the Fish.	<i>In the Madrid Museum.</i>
The Holy Family of Naples.	<i>In the Naples Gallery.</i>
Madonna with the Palm-tree.	<i>In the Bridgewater Gallery.</i>
Madonna of the Bridgewater Gallery.	<i>In the Bridgewater Gallery.</i>
Madonna della Sedia.	<i>In the Pitti Palace, Florence.</i>
The Holy Family (La Perla).	<i>In the Madrid Museum.</i>
The Garvagh Madonna.	<i>In the National Gallery.</i>
Madonna di San Sisto.	<i>In the Dresden Gallery.</i>

The last named is now the greatest treasure of the Dresden Gallery, and is evidently entirely from the master's own hand. It is, perhaps, the most famous painting in the world—of all ages and of all countries. Of his altar-pieces the most famous are *Christ bearing His Cross*,—(known as *Lo Spasimo di Cecilia*) having once belonged to the Church of S. Maria del Spasimo, at Palermo,—now at Madrid, which is in every respect a masterpiece; and the *Transfiguration*, his last and best oil painting, which



Fig. 139.—La Belle Jardinière. By Raphael.
In the Louvre.

was left unfinished at his death, and carried at his funeral with the colours still wet: it is now the most valued possession of the Vatican. Of his smaller paintings we must name—

S. Cecilia.	<i>In the Bologna Gallery.</i>
Vision of Ezekiel.	<i>In the Pitti Palace, Florence.</i>
Visitation.	<i>In the Madrid Gallery.</i>
Archangel Michael.	<i>In the Louvre.</i>
S. Margaret.	<i>In the Louvre (replica in the Belvedere, Vienna).</i>
S. Catharine of Alexandria.	<i>In the National Gallery.</i>

And of his portraits, that of *himself*, in the Louvre; the *Fornarina*, in the Barberini Gallery, Rome; and those of *Bindo Altoviti*, in the Munich Gallery; of a beautiful Roman Maiden, and of *Julius II.* (a copy of which is in the National Gallery), and *Leo X., with two Cardinals*, all in the Pitti Palace, Florence.

On the death of Raphael at the age of thirty-seven all Europe was thrown into mourning, and for a time the inspiration of painters was gone. Never did one man's death create so vast a void—never was memory more fondly cherished. In the words of Kugler, "His works were regarded with religious veneration, as if God had revealed Himself through Raphael as, in former days, through the prophets."

Raphael's pupils and followers were extremely numerous, and many of his excellences were successfully imitated. His most celebrated scholar was Giulio de' Giannuzzi, called Giulio Romano (1498-1546), well represented in our National Gallery by his *Mary Magdalen, Capture of Carthage*, etc., who took a share in the execution of

many of his master's greatest works, and inherited his feeling for classic beauty and his powerful drawing, but not his grace of design or purity of colouring. A remarkable series of paintings by Romano decorate the Palazzo del Tè, at Mantua, which was also built from his designs.



Fig. 140.—*Madonna della Sedia*. By Raphael. *In the Pitti Palace, Florence.*

Giulio Romano had for pupils Francesco Primaticcio (1490–1570), who first worked under him at Mantua, but afterwards became famous for his scenes from the *Odyssey* (now destroyed), which he executed in the Palace of Fontainebleau, whither he was invited by Francis I. in 1531; and Giulio Clovio (1498–1578), who is more celebrated for his illuminations than his paintings.

We must also name, as followers of Raphael, Gianfrancesco Penni (1448-1528), called *Il Fattore*, in whose works we recognise excellences similar to those of Romano; Timoteo Viti (or della Vite), (1467-1523), who shared Raphael's power of expressing religious fervour; Pierino Buonaccorsi, called *del Vaga* (1500-1547), who painted much at Genoa; Giovanni Nanni, da Udine (1487-1564), who carried out his decorative designs and caught much of his spirit; Innocenzio Francucci da Imola (1494-1549), and Bartolommeo Ramenghi, called *da Bagnacavallo* (1484-1542), who adopted his soft and beautiful style of modelling.

We may here notice a few artists who, amongst others, formed

(e) *The Ferrarese School.*

Benvenuto Tisio, usually called *Garofalo* (1481—1559), painted at Ferrara, Cremona, Rome and Mantua, under various masters, but ultimately became an assistant of Raphael, in the Vatican, in 1515. The latter part of his life was spent in Ferrara, and for the last nine years he suffered total blindness. His best work is the *Apparition of the Virgin to S. Bruno*, in the Dresden Gallery. The National Gallery contains four of his pictures: the principal is a *Madonna and Child* enthroned, originally an altar-piece in S. Guglielmo at Ferrara.

Giovanni, commonly called *Dosso*, *Dossi* (1479 ?—1542), and his younger brother *Battista Dossi* (ab. 1480—1548), were first pupils of Lorenzo Costa; and then studied at Rome and Venice. Returning to Ferrara, they executed, amongst other works, frescoes in the Ducal Palace—*Dosso* doing the figures and *Battista* the backgrounds. An *Adoration of the Magi*, by *Dosso*, is in the National Gallery, where

also the style of Lodovico Mazzolini (1478—1528 ?)—a fellow-pupil under Costa, and a subsequent rival of Garofalo, and second only to him in Ferrara—may be studied.

The National Gallery, too, contains the masterpiece of Giovanni Battista Benvenuti, called dell' Ortolano (ab. 1490—aft. 1524), whose manner was formed on a study of Raphael and Bagnacavallo.

(f) *The Lombardic School.*

Antonio Allegri, called from his birth-place Correggio (1494 ?—1534), introduced a totally new manner in the art of painting, and excelled all his predecessors and cotemporaries in his chiaroscuro, and in the grace and softness of effect of his pictures. He was the founder of what is known as the School of Lombardy or Parma. In the early part of his career he was greatly influenced by Leonardo da Vinci; but he soon displayed all those distinctive peculiarities which raised him at once to the highest rank. Whilst the masters of Rome and Florence almost exclusively cultivated form and expression, Correggio directed his attention to the harmonious play of light and shade, and to subtle combinations of colour. In the words of Sir Joshua Reynolds, "His manner, design, and execution are all very great, without correctness. He had a most free and delightful pencil, and it is to be acknowledged that he painted with a strength, relief, sweetness, and vivacity of colouring which nothing ever exceeded. He understood how to distribute his lights in such a manner as was wholly peculiar to himself, which gave great force and great roundness to his figures." He filled up all that

was yet wanting in the masterpieces of his cotemporaries, which appeared hard and dry compared with the soft melting lines, the gliding outlines, and transparent shadows of his graceful conceptions. He delighted in depicting the pleasurable emotions; and all his figures express heavenly rapture or earthly bliss: they are bathed, so to speak, in the joy of existence, and even in suffering have an expression of gentle melancholy rather than of woe. All is life, movement, and variety; but it must be owned that, in his love of expressing the passions, he sometimes degenerated into affectation.

Of Correggio's early life little is known. He neither belonged to the noble family De Allegri, nor was he brought up in poverty; both of which have been recorded of him. His early teachers in art were men of no note, but in 1511 he visited Mantua, and was much influenced by the works of Mantegna. His genius ripened early, and on his return to Correggio in 1514, at about the age of twenty, he executed for the Franciscan Convent at Carpi, a large altar-piece known as the *Madonna di S. Francesco*, now in the Dresden Gallery, and a few years later a series of frescoes in the convent of S. Paolo, at Parma, in which the influence of Da Vinci is very noticeable. In 1520 Correggio was commissioned to paint the cupola and choir of S. Giovanni, at Parma, which town he had previously visited in 1515. For the former he chose as a subject the *Ascension of Christ*. The pictures, though some are removed and others much damaged, exhibit considerable grandeur of design, and are remarkable for the extensive use of foreshortening which the study of perspective had introduced; and for the latter the *Coronation of the Virgin*, now in

the Biblioteca ; it is represented in S. Giovanni by a copy. These works were finished in 1524.

Later in his career the great master displayed consider-



Fig. 141.—Amorini. By Correggio.
From the frescoes in S. Paolo, Parma.

able love of the antique, and in 1525 he painted for the Duke of Mantua the *Education of Cupid* (now in the National Gallery), considered one of his masterpieces.

Other works of a similar character are his *Leda with the Swan* and *Io and Jupiter*, both in the Berlin Museum; and his *Danæ* in the Borghese Palace, Rome. To this period of his life belong many fine altar-pieces, Holy Families, and sacred pictures. The Dresden Gallery is especially rich in works by Correggio—containing, amongst others, the famous Nativity, called the *La Notte* (or “Night”), because it is lighted entirely by the nimbus round the head of the Holy Child; and the yet better-known *Reading Magdalen*. The Parma Gallery contains the famous *Madonna della Scodella* (Fig. 142), and the *Madonna and S. Jerome*, representing the Saint offering his translation of the Bible to the Madonna and Child,—also called *Il Giorno*, or “Day,” on account of the fulness and radiancy of the light diffused over the whole scene. In the Louvre are the *Marriage of S. Catharine*, and the *Antiope*; in the Naples Gallery the Madonna known as “*La Zingarella*,” from the peculiar head-dress of the Virgin; and in the National Gallery the famous *Ecce Homo*, representing Christ presented by Pilate to the people, a *Holy Family* (known as *La Vierge au Panier*), remarkable for the knowledge displayed in it of aerial perspective, and *Christ’s Agony in the Garden*, in which the master’s peculiar command of light and shade is well illustrated—the Saviour being illuminated from Heaven, and the attendant angel by light reflected from the person of the Lord.

During the years 1526 to 1530, Correggio was engaged on a most important work—the *Assumption of the Virgin* on the dome of the cathedral at Parma. It is a masterly piece of vigorous design and foreshortening, but is wanting in correctness of drawing, and exhibits a confusion of limbs which gained for it the title of a “hash of frogs.”

The School of Parma may almost be said to begin and end with Correggio. He had no pupils who attained to any eminence; but he had many imitators, of whom Francesco Mazzuoli (1504—1540), known by the name of



Fig. 142.—*Madonna della Scodella.* By Correggio.
In the Parma Gallery.

Parmigiano, was the chief, and indeed the only one of importance. His style resembles that of Correggio in many particulars; but he also combines something of

the peculiarities of Michelangelo and Raphael. Had he lived at any other period he would probably have risen to the highest rank as a painter; for, although inferior to the five great men we have named as the master-spirits of the age, he greatly surpassed most of his other cotemporaries. He excelled in invention and design; and his later works are characterized by a correctness of drawing and grandeur of conception sometimes wanting in those of Correggio. His *Vision of S. Jerome*, in the National Gallery, is one of his earlier productions. In 1531 he commenced the frescoes of the choir of S. Maria della Steccata at Parma, in which occurs the world-famous figure of *Moses breaking the Tables of the Law*, which Sir Joshua Reynolds chose as a typical specimen of the correctness of drawing and grandeur of conception acquired by Mazzuoli through his study of the works of Michelangelo, contrasting it with his earliest work, *S. Eustachius*, in the church of S. Petronio at Bologna, in which the future master aimed "at grace and grandeur before he had learnt to draw correctly." Of his easel pictures, *Cupid making his Bow*, in the Belvedere at Vienna, is considered the most remarkable; and of his altar-pieces, *S. Margaret*, in the Bologna Academy.

(g) *The Venetian School.*

Comparatively free from the constant action of those external influences which were brought to bear on the artists of Upper Italy, the Venetians steadily pursued the course commenced by the Bellini, and finally evinced a consummate mastery of colouring, which, as we have seen, was the predominant characteristic of the Early Venetian

School. Seeking beauty for its own sake, they found it, so to speak, by transfiguring common nature,—by treating the events and objects of familiar life in a grand and lofty manner, which was the fitting expression of the love of splendour characteristic of the proud citizens of the Mistress of the Sea. The masterpieces of Giorgione, Titian, and others are a reflexion of the magnificence of Venice at this time; but a reflexion idealized and stamped with the impress of eternal beauty. The Venetian painters cultivated the sensuous rather than the intellectual side of human nature; and in their works faithfulness of pictorial representation is ever of greater moment than the moral lesson to be conveyed; with wonderful mastery over all the technical processes of their art, they rendered accurately the warm colouring of flesh—one of the painter's most difficult tasks—and the effects of light on different materials, in a manner never surpassed.

Giorgio Barbarelli, called Giorgione (ab. 1476—1511), was the first to break free from the trammels of the Early Venetian School. The fellow-pupil of Titian, in the school of the Bellini, he soon proved his superiority to his masters, his paintings being distinguished for a luminous glow, a depth of colouring, and a purity of outline never before attained. He was one of the first of the Venetians to give prominence to landscape, and he was also famous for his portraits. Many celebrated personages sat to him. He worked much in fresco—but there is but little left to show us what we have lost by the destruction of his works. Few of his easel-pictures now remain; and many works commonly ascribed to him are said by competent critics to be by Sebastiano del Piombo, Palma, Pellegrino Lotto, Romanino, Moretto, and others.

The easel-pictures universally agreed to be by him are—

The Virgin and Child with S. Francis and S. Liberale. }	<i>In the Church of Castelfranco.</i>
A Concert.	<i>In the Pitti Palace, Florence.</i>
The Judgment of Solomon.	<i>In the Uffizi, Florence.</i>
The Miracle of the little Moses.	<i>In the Uffizi, Florence.</i>
The Judgment of Solomon.	<i>At Kingston-Lacy, near Wim- borne.</i>
Adoration of the Kings.	<i>At Leigh Court, near Bristol.</i>
A Knight in Armour.	<i>In the National Gallery.</i>
Christ bearing his Cross.	<i>In the Casa Loschi, Vicenza.</i>
Three Astrologers.	<i>In the Belvedere, Vienna.</i>

A *Death of Peter Martyr*, in the National Gallery, and the famous *Concert* in the Louvre, are among a numerous class of works commonly ascribed to him, but doubted by various critics.

Sebastiano Luciani, called del Piombo (1485—1547), if not actually the pupil of Giorgione, was much influenced by his style, and attained to considerable fame as a colourist and portrait painter. His *Raising of Lazarus*, in the National Gallery, is generally considered his masterpiece: the group of Lazarus and the figures near him was designed by Michelangelo, under whom he worked for some time.

The greatest Venetian painter of the sixteenth century was, however, Tiziano Vecellio, commonly known as Titian (1477—1576), who first studied with a painter named Zuccato, then with Gentile Bellini, and subsequently with Giovanni, in whose studio he laboured side by side with Giorgione. Titian's first patron was Alfonso I., Duke of Ferrara, for whom he executed several of his masterpieces.

He was employed by the Senate to complete the work, left unfinished by Giovanni Bellini, in the Sala del gran Consiglio, Venice: this he did to the great approval of the authorities, and was rewarded with the office of *La Sanseria*—i. e. that of painter-in-chief to the Doges of Venice. In 1532 he went to Bologna at the invitation of Charles V., but did not (as has been commonly asserted) accompany that monarch to Spain. He was much patronized by the Duke Federico Gonzaga, by Paul III. at Rome, and by other persons of note.

The great Venetian colourist lived to the age of ninety-nine, and was in the full possession of all his faculties, when he was carried off by the plague, in 1576. He was buried in the church of S. Maria de' Frari, Venice.

Titian's works combine the distinctive excellences of Giorgione and Correggio, with a lofty original character of their own. In colouring Titian stands pre-eminent; his rendering of flesh-tints has never been surpassed, and in his landscapes and groups his treatment of local colouring and chiaroscuro has seldom been equalled. He is considered the finest portrait painter of any age; his figures live on canvas; they are real beings, whom we seem to know as we look into their calm and dignified faces, and they are as perfectly finished as the best works of the Dutch School. Aiming only at truth, Titian excelled all the other Italian painters in realistic imitation of nature; and, although this very faithfulness precluded the development of ideal beauty, his works are all characterized by a calm nobility of figure and expression; his creations are as full of serene and conscious enjoyment of existence as those of Giorgione are of stern and active energy; and in his long life of ninety-nine years he produced a series of

masterpieces which raised him to the head of the new Venetian School.

It would be impossible in a work like the present to give anything like a full account of the numerous works of Titian, which enrich all the great cities of Europe. In his early paintings he followed the style of Bellini, impressing it, however, with a power of his own. Of these the *Resurrection*, above the high altar of S. Nazzaro, in Brescia, is among the most important. More famous is his *Christ and the Tribute Money*, in the Dresden Gallery, of a somewhat later date, in which the Head of Christ is especially beautiful. Of the large sacred works in the master's completed manner, the *Entombment* (ab. 1523), in the Louvre, in which the most exquisite truth and beauty of form are combined with dignity of expression and depth of feeling; the *Presentation* (ab. 1539), and the *Assumption of the Virgin* (1516), both in the Academy at Venice; and the *Supper at Emmaus*, in the Studj Gallery at Naples; the *Christ at Emmaus* (ab. 1546), in the Louvre,—are among the principal. Equally famous is the picture of *Christ appearing to Mary Magdalen after His Resurrection* (known as *Noli Me tangere*), in the National Gallery, which also possesses two fine Holy Families. Titian's most celebrated historical works are his *Death of S. Peter Martyr* (1528) (Fig. 143), which was formerly the altarpiece in SS. Giovanni e Paolo at Venice, and was destroyed by fire in 1867; and the *Martyrdom of S. Lawrence*, now much injured, in the Jesuits' Church, Venice. The former was especially noted for the beauty of the landscape, in which the most delicate aërial effects of bright twilight were faithfully rendered; and the latter, for the peculiar results obtained by the meeting of the light from heaven

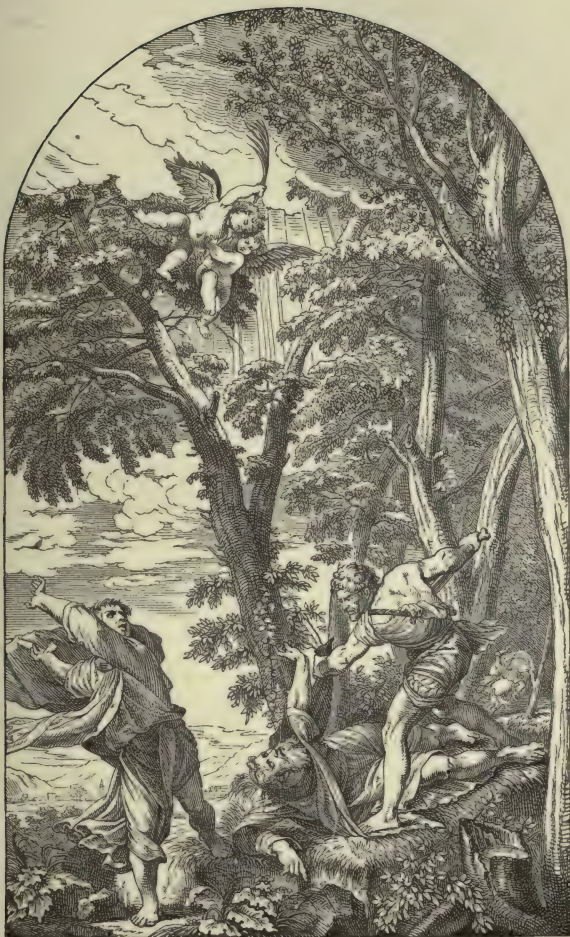


Fig. 143.—S. Peter Martyr. By Titian.
Burned. Formerly in the Church of SS. Giovanni e Paolo, Venice.

and the flames of the burning pitch. In both we see faith and mental fortitude triumphant over physical agony.

The representation of suffering was not, however, at all congenial to the great lover of sensual beauty, whose peculiar excellences found fuller scope in the lighter and more cheerful subjects of heathen mythology, or of allegory; and the original genius he brought to bear upon the worn-out fables of antiquity is well illustrated in his *Diana and Callisto*, so often repeated, and in the celebrated *Venus* of the Uffizi, Florence; the *Bacchus and Ariadne* and *Venus and Adonis*, both in the National Gallery; the *Danaë* at Naples, the famous *Venus del Prado* in the Louvre, and many other similar works. Of his allegorical pictures, the most famous are the *Three Ages*, representing a young shepherd and a beautiful maiden seated on the grass, with three winged children on one side, and an old man in the distance on the other; and *Sacred and Profane Love*, symbolized by two beautiful women seated on the rim of a fountain, now in the Borghese Palace, Rome.

Titian's portraits are very numerous. Many of the finest are in England: one, for instance, in the Hampton Court Palace, of a dark man, with a face full of eloquence and feeling; another in the National Gallery; and two at Windsor Castle—one of a certain *Andrea Franchesini*, and one of *Titian* himself. More famous than either of these, however, are the portrait of a lady in the Sciarra Palace, Rome, known as Titian's *Bella Donna*; that of his daughter, in the Berlin Museum; and that of *Paul III.* (1545), in the Naples Museum. A list of Titian's portraits would include all the celebrities of his time.



Fig. 144.—La Doña (Duchess of Urbino?). By Titian.
In the Pitti Palace, Florence.

The Madrid Museum contains forty fine easel pictures by Titian, the Vienna Gallery thirty-four authentic works, and the Louvre eighteen, but he is best studied in the churches and galleries of Venice.

Of his cotemporaries, and we may also say his rivals in the early part of his career, we must name

Jacopo Palma, surnamed *il Vecchio* (old) (1480—1528), whose masterpiece is *S. Barbara*, in the church of S. Maria Formosa, Venice ;

Paris Bordone (1500—1571),—as much a follower of Giorgione as of Titian,—whose most celebrated work is his *Fisherman presenting the ring of S. Mark to the Doge*, in the Academy of Venice. The National Gallery possesses a beautiful *Portrait of a Lady* by him. A very important work by him was the decoration, with scenes from the *Life of Christ*, of the dome of S. Vincenzo at Treviso.

Giovanni Antonio Licinio (1483—1539), commonly called Pordenone, one of the most distinguished masters of the Venetian School, who rivalled even Titian in his flesh-tints, and whose works are rarely met with out of Italy ; he is represented in the National Gallery by an *Apostle* ;

Alessandro Bonvicino (1498—ab. 1555), commonly called Il Moretto da Brescia, who left many fine altar-pieces to his native city, and several good easel pictures, three of which, two *Portraits of Noblemen* and a group of *S. Bernardino of Siena and other Saints*, are in the National Gallery.

Giovanni Battista Moroni (ab. 1510—1578), who was a pupil of Bonvicino, painted a few historic subjects, but his chief title to fame lies in his portraits, which yield

little if anything to those of Titian. In life-like representation and masterly treatment they have been equalled by few portraits ever executed. A splendid example may be seen in the National Gallery in the *Portrait of a Tailor*: the *Lawyer* in the same collection, which contains three other works by him, is but little inferior; and that of *Ercole Tasso*, at Stafford House, disputes with the *Tailor* the claim of being his masterpiece.

Here, too, we must mention Girolamo Romani (1484-87—1566), called Il Romanino of Brescia, who was a successful imitator of Titian and Giorgione, and a rival of Bonvicino. The *Nativity* in the National Gallery is one of his best works.

Bonifazio Veronese (died 1540), the most important of the three artists of this name, was a follower, if not a pupil, of Palma Vecchio: his style was also based on that of Titian and Giorgione, and several of his works have passed under the names of those masters. The second, Bonifazio Veneziano (died 1553), was a pupil of the first. All three are best studied in Venice.

Greater than any of these, were two masters who flourished towards the end of the sixteenth century, and kept alive the vitality of the Venetian School by the production of works of original genius and individuality long after the art of painting in the rest of Italy had fallen into the hands of mere mannerists and imitators. We allude to

Jacopo Robusti (1518—1594), known as Tintoretto, and Paolo Caliari (1528—1588), called Paolo Veronese. The former studied for a very short time under Titian, and aspired to combine his excellence of colouring with Michelangelo's correctness and grandeur of form. In some few of his works he gave proof of considerable power: his



Fig. 145.—Doge Pascale Ciconia.

From an etching by Tintoretto.

Miracle of S. Mark, in the Academy of Venice, for instance, is finely conceived and forcibly executed; but he painted too rapidly to achieve the highest results, and his works are remarkable for their gigantic size rather than for their artistic qualities. His chief works were those he executed for the Scuola di S. Marco, of which the *Miracle* is one, and those for the Scuola di S. Rocco, Venice. The *S. George destroying the Dragon* is the only work by Tintoretto in the National Gallery; but two may be seen in Hampton Court Palace—his *Esther before Ahasuerus*, and the *Nine Muses*.

In the works of Paolo Veronese, the distinctive principles of the Venetian School are far more successfully fulfilled than in those of Tintoretto. They rival in magnificence those of Titian himself, whilst his delicacy of chiaroscuro, the sincerity with which he brought out the true relations of objects to each other in air and light, his genuine feeling for physical beauty, the softness and freedom of his pencilling, his mastery of true symbolism, and his power of catching the essential characteristics both of men and animals, give him a high position as an independent master. The *Marriage at Cana*, now in the Louvre, is considered his finest work. It contains 120 figures or heads, including portraits of many of the greatest celebrities of his day, and is full of life and action. Scarcely less famous are his *Feast of Levi*, in the Academy of Venice; his *Feast in the house of Simon the Pharisee*, in the Louvre; and another of the same subject in the Turin Gallery (these four feasts were painted for the refectories of four Venetian convents); the *Family of Darius*, in the National Gallery, which also contains one of his *Adorations*; his *Consecration of S. Nicholas, Bishop of Myra*,

and a finished study for the *Rape of Europa*, in the Belvedere, Vienna.

We have still to name Jacopo da Ponte, called Il Bassano (1510—1592), the chief member of a family of artists, and the founder of the Italian School of genre painting, whose works are remarkable for Venetian force of colouring and chiaroscuro. He excelled in painting landscapes, animals, and objects of still life. He is well represented in the National Gallery, which contains a *Portrait of a Gentleman*; *Christ and the Money-changers*; and the *Good Samaritan*. The *Nativity*, in S. Giuseppe, and the *Baptism of S. Lucella*, in S. Maria delle Grazie, both in Bassano, are considered his master-pieces.

The great Italian masters of the Renaissance devoted no inconsiderable portion of their energies to decorative painting—that is to say, to paintings so arranged as to form a part of the ornament of rooms and churches: in their hands this art attained to a perfection never before realized, except perhaps in the best days of Rome. The designs with which the Vatican and other important buildings were adorned comprised human figures, animals, flowers, and endless geometrical combinations. The early part of the fifteenth century was marked by a kind of transition from Gothic ornamentation, in which the grotesque element predominated, to that of the completed Renaissance, which was in effect a revival of the antique style of decorative painting, discovered in such buildings as the Baths of Titus and the mural decorations of Pompeii, stamped with the impress of the original genius of Raphael, who did more than any other master to define the true limits and the true capabilities of purely decorative art.

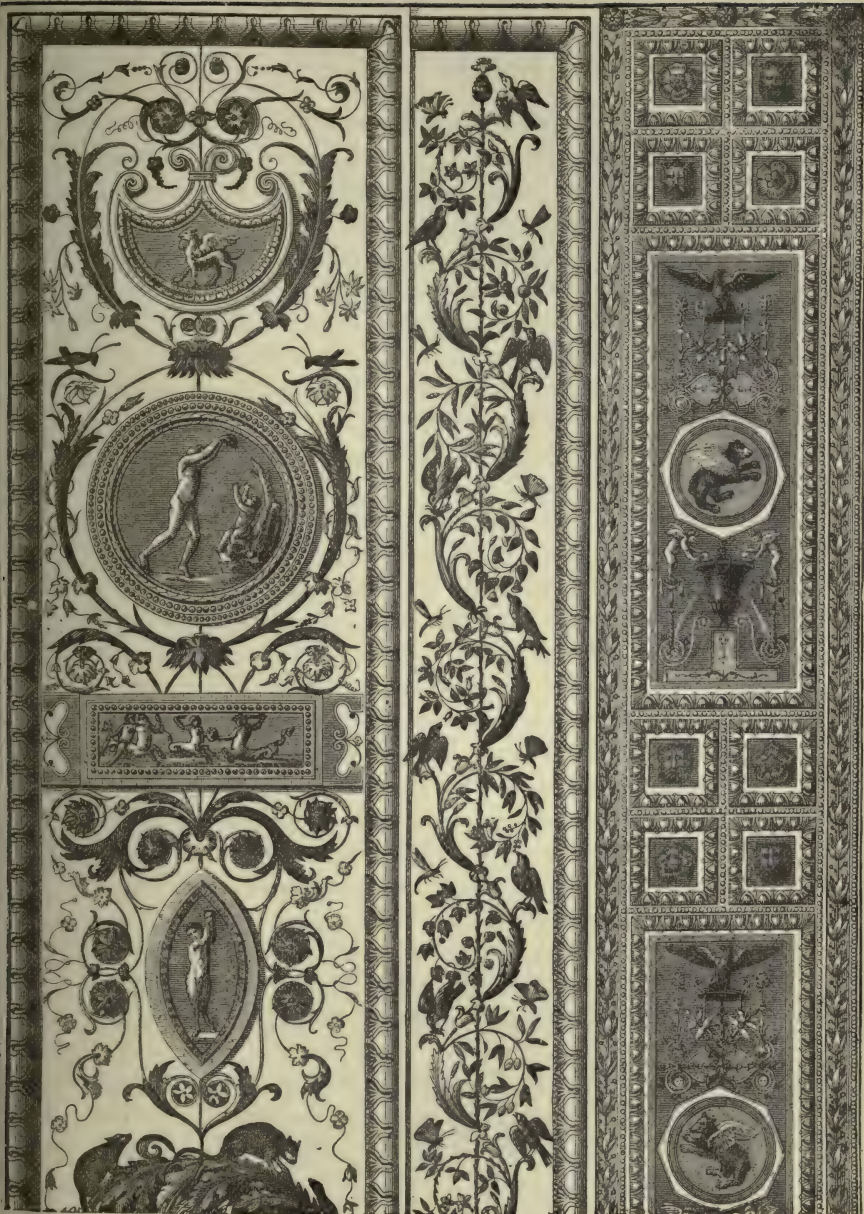


Fig. 146.—Decoration of the Farnesina Palace.
After Raphael's Design.

In the sixteenth century a want was felt of some greater variety of design than had hitherto been deemed admissible. As the century advanced the love of variety increased, and ideas were borrowed from every side, especially from the East, as is proved by the term "arabesque" having been applied to the decorative designs of Raphael.

We have now completed our account—necessarily incomplete—of the great Italian Cinque-cento masters; and, looking back upon the results obtained, before tracing the progress of the new movement in the rest of Europe, we find a simultaneous fulfilment of all the great principles of painting: form, design, and expression had been perfected in the Roman and Florentine Schools by Michelangelo, Leonardo da Vinci and Raphael; and colouring and chiaroscuro in the Schools of Venice and Parma by Correggio, Titian and Paolo Veronese; spiritual beauty had found its noblest exponent in Raphael, and corporeal in Titian; the art of portraiture had attained to its highest development; landscape painting, properly so-called, though not much practised, had been greatly improved, and genre painting had been introduced; the religious subjects almost exclusively favoured in the fifteenth century had given place to some extent to those of antique mythology and history; and a general love of art pervaded all classes. Unfortunately, the high position painting had thus gloriously won was not maintained, and even at the close of the sixteenth century there were signs of its approaching decadence.

IV.—RENAISSANCE PAINTING IN THE NETHERLANDS, AND GERMANY.

IN the North of Europe, as in Italy, we find painting attaining to a position of the first importance in the fifteenth and sixteenth centuries; but, as we have seen in our account of architecture and sculpture, the art of the North of Europe differed in many essential particulars from that of the South. The Teutonic masters were uninfluenced by the models of antiquity which so strongly biassed Italian taste; and, unfettered by the trammels of old and sacred traditions, they went straight to nature for their models, and endeavoured to express their spiritual conceptions in familiar forms and homely scenes of everyday life, attaining thereby a truth to nature never surpassed. It cannot, of course, be denied that the men we have now to consider never attained to the exceptional excellence of Da Vinci, Michelangelo, or Raphael; but their inferiority was, in a great measure, due to accidental and peculiar circumstances. The development of the Gothic style of architecture, and the preference in the Renaissance period for wood-carvings rather than paintings as altar-pieces, limited the northern painters in the exercise of their art to the narrow field of manuscript illuminations and easel pictures. Moreover, in the countries under notice, there were no enthusiastic patrons of art ready to recognise and encourage genius: artists were compelled to work their way up to eminence through difficulties of every kind—difficulties in which they often wasted their strength and the best years of their life; and, above all, the Reformation was occupying the thoughts

of all earnest men, and throwing every other interest into the background. We maintain, however, that, with all these disadvantages, the simple truthfulness of Teutonic painting, its faithful rendering of individual character, its purity and distinctness of expression, and, above all, its thorough originality, gave it a charm and value of its own. To sum up, in one word, the vital difference between the painting of the South and that of the North of Europe, we may say that the former is aristocratic and the latter democratic.

1. *The Early Flemish and Dutch Schools.*

Even less is known of the Early Flemish than of the German School. The total destruction by iconoclasts in the sixteenth century of the works of the predecessors of the Van Eycks renders it impossible to trace the development of the great realistic Flemish School, of which Huibrecht van Eyck was so distinguished a member; yet many of the miniatures of the fourteenth century give a high idea of the capabilities of their artists. One by a certain John of Bruges, for instance, bearing date 1371, now at the Hague, displays great feeling for truth of form and expression, and we think we may fairly conclude this artist to be one of many who paved the way for the great masters of the fifteenth century. We read too of several men who held the post of "painter and varlet" to the Dukes of Burgundy and the Counts of Flanders, of these the chief were Jean van der Asselt (fl. ab. 1364—1380) of Ghent, and Melchior Broederlam (fl. ab. 1382—1400) of Ypres. Fragments of paintings by Broederlam are preserved in the Museum at Dijon.

(a) The School of Bruges.

Huibrecht van Eyck (ab. 1366—1426) is generally styled the father of modern painting in the North of Europe, and there occupies a position somewhat similar to that of Masaccio and Mantegna in Italy. His chief claim to distinction rests not, as was long believed, on the invention of oil colours, but on the removal of the obstacles to their employment for important works, and on the wonderful power, transparency, depth and harmony of colouring he acquired by their use. Until the time of Huibrecht van Eyck, oil colours were practically useless for any but minor purposes, as, in order to quicken the drying of the colours, a varnish of oil and resin was employed, which fatally injured their brightness. Huibrecht, by using a colourless varnish, obviated this difficulty, and, by judicious under-painting, attained an admirable balance in his tones and shadows. His manner combined the most profound and genuine realism with something of the idealism and symbolism of the Middle Ages, and he painted his sacred figures in a portrait-like manner, giving to all his works a dramatic and picturesque cheerfulness certainly never surpassed in freshness and simplicity by any Italian master. He did not, however, escape the stiffness of design and hardness of outline generally characteristic of the Teutonic work of the Middle Ages and Early Renaissance.

The master-piece of the Van Eycks is the polyptych, begun by Huibrecht, as an altar-piece for the chapel of one Judocus Vydt in the cathedral of S. Bavon at Ghent. It is formed of two rows of panels—seven at the top and five at the bottom. The top row—consisting of *God the Father*, with the *Virgin*, a choir of *Angels* and

Adam on his right hand, and *S. John the Baptist*, *S. Cecilia* and *Eve* on his left—is all probably by the hand of Huibrecht. The bottom row represents in the centre *The Adoration of the Lamb* (which gives its name to the entire altar-piece), and on the wings groups of *Hermits*, *Crusaders*, *Judges*, journeying towards the centre; it was completed by Jan after Huibrecht's death, but was not finished, however, till 1432. Fig. 147 represents the *Pilgrims* (the right-hand wing nearest the centre-piece). The exterior wings are, as was the custom, in monochrome. A predella, representing *Hell*, has been lost. The centre portion of this grand work is still in S. Bavon at Ghent: The *Adam* and *Eve* are in the Brussels Gallery, and the rest of the wings are in the Berlin Museum.

Until quite recently the fame of Jan van Eyck (ab. 1390—1440) entirely eclipsed that of Huibrecht, and the latter's important services to the art of painting in oils were attributed to him. It is now known, however, that Jan was indebted to his brother for instruction for many years, and that he formed his style from his works. In colouring, especially in his flesh-tints, he was pre-eminently successful, and his landscapes and portraits are remarkably true to life; but he was wanting in feeling for spiritual beauty, and many of his saints are positively ugly. After the *Agnus Dei*, the *Triumph of the Catholic Church*, in the S. Trinità Museum at Madrid, and the *Pala Madonna* at Bruges, are his best works. The National Gallery contains three extremely fine portraits from his hand, one of which, *Portraits of Jean Arnolfini and his wife*, worthy of the highest praise, is a wonderful piece of execution, every detail being exquisitely finished, and the colouring and chiaroscuro equal, if not superior, to anything produced

at this early period of the fifteenth century. The Louvre, the Belvedere, Vienna, the Berlin Museum, the Academy



Fig. 147.—Pilgrims. By Jan van Eyck.

From the Altar-piece of the Adoration of the Lamb, in S. Bavon at Ghent.

of Bruges, and the Dresden Gallery contain masterly portraits from the same hand.

The Van Eycks appear to have been an artist family. We hear of a sister Margareta, and a brother Lambert, who were skilful painters; but no work can, with any certainty, be assigned to either of them.

The original and realistic mode of treatment introduced by the Van Eycks, and the new method of using oils, were eagerly adopted throughout Europe, and many great artists arose in the Netherlands, of whom

Rogier van der Weyden (1399 ?—1464), known as Roger of Bruges, was the most celebrated. He was the rival and not, as formerly thought, the pupil of Jan van Eyck; he, however, imbibed much of his manner, whilst in his religious enthusiasm he rather resembled Huibrecht. His colouring is powerful, but not equal to that of the founders of the school; and, unfortunately, his love of truth sometimes led him to cultivate ugliness. Of his numerous works we can only name the principal: the *Last Judgment* (his master-piece), 1443, in the Hospital at Beaune; an altar-piece representing the *Adoration of the Kings*; *S. Luke painting the Virgin* (long attributed to Jan van Eyck), both in the Pinakothek, Munich; scenes from the *Life of S. John the Baptist*, in the Berlin Museum; and an *Entombment of Christ*, in the National Gallery.

To Rogier van der Weyden is said to be due the invention of painting on fixed canvas instead of on panel. He, too, was one of the first of the Early Flemings to visit Italy in search of art. On him it had no deteriorative effect; but to his successors the course proved fatal in the interests of true art.

Rogier van der Weyden exercised an even greater influence over his cotemporaries than the Van Eycks had done. In his school were formed both Hans Memling, the greatest Flemish painter of his time, and Martin Schongauer, the best German master of the fifteenth century.

Before coming to Memling, we must notice a few men who followed in the footsteps of the Van Eycks, and helped to make the School of Bruges famous. Petrus Christus (fl. ab. 1444—1471), who is best studied in the galleries of Frankfort and Berlin; Hugo van der Goes (died 1482), whose sole remaining work is the *Nativity* in S. Maria Nuova, in Florence; and Justus van Ghent (fl. ab. 1470), who painted for many years in Italy.

Hans Memling (1430—1495) was one of the most gifted and favourite masters of his day. In him the school of the Van Eycks reached its fullest development; his works excelled in delicacy of execution, softness of outline, and feeling for grace and beauty, those of any of his predecessors. He also effected considerable improvements in colouring, chiaroscuro and aërial perspective; but was not so successful as Van der Weyden in the finishing of details. The National Gallery contains a *Madonna and Child enthroned*, from his hand. Of his numerous works scattered throughout Europe, the principal are the *Last Judgment*, painted about 1470, in the church of S. Mary at Dantzic; the *Marriage of S. Catharine* in the Hospital of S. John at Bruges, and the exquisite *Reliquary of S. Ursula* (in the same hospital, which contains several other fine works by his hand), a shrine in the Gothic style, on which the history of the martyred princess is represented

in a series of paintings in miniature (Fig. 148), full of the



Fig. 148.—*Group from the Reliquary of S. Ursula. By Memling.
In the Hospital of S. John at Bruges.*

tenderest feelings for beauty ; and the *Seven Joys of the Virgin*, in the Pinakothek at Munich.

Dieric Bouts (1391?—1475), though a Dutchman by birth, belongs to the school of the Van Eycks. He worked chiefly at Louvain, which still preserves in its town hall his masterpiece, the *Triumph of Justice*. Rogier van der Weyden, the younger (ab. 1450—1529), was the pupil of his father.

Gheerardt David (died 1523), a native of Oudewater, spent the best years of his life at Bruges. A *Canon of S. Donatian with his patron Saints*, by him, in the National Gallery, is a fine work.

In the same collection are a few works ascribed to the masters mentioned above, and to painters of the same school.

(b) *The Early Dutch School.*

In the fifteenth century, the Dutch School was little more than an offshoot of that of Bruges. Its chief representatives were Albert van Ouwater, of Haarlem, who may be considered its founder, the cotemporary of Rogier van der Weyden, and one of the earliest painters of Holland to represent landscape; Geertgen van Sint Jans (or Gerard of Haarlem), a pupil of Van Ouwater; Hieronymus van Aeken, commonly called Jerom Bosch; Cornelis Engelbrechtsen (1468—1533), probably the first artist in Leyden who painted in oil, and by whom there is a *Mother and Child* in the National Gallery—all preceded the more famous Lucas Jacobsz van Leyden (1494—1533), who adopted and exaggerated the realistic style, and excelled rather as an engraver than a painter; one of his most important works is a *Last Judgment*, in the Town Hall at Leyden; an *Adoration of the Magi* by him is at Buckingham Palace.

(c) *The Antwerp School.*

Towards the close of the fifteenth century, Antwerp became the commercial capital of Belgium, and at the same time the head-quarters of the school of painting. Here arose Quinten Matsys (ab. 1466 — 1531 ?), the greatest Flemish painter of his day, whose works are remarkable for beauty of form, delicacy of finish, solemnity of feeling, and softness and transparency of colouring. His draperies have an easy grace, rare in the pictures of his school, and his sacred figures are grand and dignified. On the other hand, the minor personages in his groups are often not only coarse but vulgar.

His greatest work is an altar-piece in the Antwerp Museum, consisting of a centre-piece and two wings, on which is represented the *Deposition from the Cross*, with *Herodias's Daughter presenting the Head of John the Baptist to Herod* on one side, and the *Martyrdom of S. John the Evangelist* on the other. It is a noble composition, full of character and energy.

A very celebrated picture by Matsys of *Two Misers* is in the Royal collection at Windsor: the *Banker and his wife* in the Louvre is also well known. The *Misers* in the National Gallery, formerly ascribed to him, is now given to Marinus de Seeuw (fl. ab. 1521—1541): but that collection possesses, in a diptych of the heads of *Christ and the Virgin*, a genuine work of Matsys.

As masters of the Early Flemish School we must also name Joachim de Patinir (fl. ab. 1520), of Dinant, a painter both of historic subjects and landscape, four of whose works are in the National Gallery, which also possesses a

Crucifixion and *Mary Magdalen*, by his disciple Herri Bles (1480—aft. 1521).

All these men were more or less intimately connected with the school of the Van Eycks, whilst certain peculiarities in their treatment of the nude and of life in action give them a resemblance to the masters of the sixteenth century, whom we have now to consider. We may, in fact, look upon the latter part of the fifteenth and the whole of the sixteenth century as a transition time—Flemish and Dutch art not having reached their highest development until the seventeenth century.

(d) *The Italianized Flemings.*

The sixteenth century was marked by an unfortunate attempt to combine the peculiar excellences of the school of the Van Eycks with those of the Italian Cinque-cento masters. In his later works Mabuse was guilty of this mistake.

Jan Gossart (ab. 1470—1532), commonly called Mabuse, a native of Maubeuge, went to Antwerp, entered the Guild, and bid fair to rival the works of Matsys; but unfortunately for the truth of his art, he went to Italy, and there lost his best qualities in attempting to emulate the works of the great Italian masters. He is well represented in England: for we have two of his masterpieces, an *Adoration of the Magi* at Castle Howard; and the *Children of Christian II.* at Hampton Court. He was followed by

Barend van Orley (1488-90—1542), a *Magdalen* by whom is in the National Gallery.

Jan van Schoreel (1495—1562), who first introduced the Italian style into Holland, and is represented in the

National Gallery by a *Repose in Egypt*: his works bear evidence of the influence of Dürer.

Michiel van Coxciën (1499—1592), who, as we have seen, superintended at Arras the manufacture of the tapestries from Raphael's designs.

Lambert Lombard (1506—1566), a native of Liege, who introduced this Italian-Flemish style into his native city, and thus materially aided in the decline of art in the Low Countries.

Frans Floris (died 1570), a pupil of Lombard, who from a sculptor became a painter, and is famous for having formed in Antwerp a school which was numerously attended.

Pieter Brueghel (ab. 1520—1569), commonly called from the subjects of his paintings "Peasant Brueghel," and his son Pieter, or "Hell," Brueghel (1564—1637), were amongst the best painters of their time in Antwerp.

At this period, a foremost place amongst portrait-painters was held by Sir Antonis Mor (1512—1576-78), a Dutchman by birth, but a Fleming in art. He visited Italy, but on his return was influenced by the works of Holbein. He was court painter to Queen Mary of England, and was also patronized by Philip II. of Spain; and many good works by him are still preserved in the Museum at Madrid.

Of the portrait painters who imitated Matsys's peculiarly pronounced realistic manner, we must name Marc Garrard (1561—1635), a native of Antwerp, who was one of the principal portrait painters at the court of Queen Elizabeth; Paul van Somer (1576—1621), whose best years were spent in this country. His finest works are in England, *e. g.* a portrait of *Lord Verulam* at Panshanger,

and those of the *Earl and Countess of Arundel* at Arundel Castle.

Cornelis de Vos (1585 ?—1651), the elder, shows, in his portraits, the influence of Rubens. His portrait of Abraham



Fig. 149.—Portrait of Abraham Grapheus. By Cornelis de Vos.
In the Antwerp Gallery.

Grapheus, a servant of the Guild of S. Luke in Antwerp, with the Guild plate, is in the Antwerp Gallery (Fig. 149).

A great impulse was given to the art of landscape painting, at the close of the sixteenth century, by the

brothers Bril of Antwerp, Matthys Bril (1550—ab. 1580), and the more celebrated Pauwel Bril (1556—1626). The latter was one of the first to obtain harmony of light in landscape, and he greatly influenced for good the future masters, Rubens and Claude Lorrain. His *Tower of Babel*, in the Berlin Museum, is considered one of his best works. As early landscape painters, we must also name Jan



Fig. 150.—River Scene. By Jan Brueghel.

Brueghel (ab. 1589—ab. 1642), who painted landscape backgrounds in paintings by Rubens and other celebrated masters. He was son of the elder and brother of the younger Brueghel already mentioned.

(e) *The Dutch School of the late Sixteenth Century.*

Towards the close of the sixteenth century, numerous Dutch historical painters arose, who paved the way for a

higher and more independent style of art. Of these we must name

Otto van Veen (1558—1629), whose numerous works—of which the principal are in the Antwerp Museum—display great truth to nature and force of character ;

Cornelis Cornelisz, van Haarlem (1562—1638), whose masterpiece is *Bathsheba bathing*, in the Berlin Museum, distinguished by careful drawing and fulness of colouring ;

Abraham Bloemart (ab. 1564—ab. 1658), whose best work, *Joseph's second Dream*, is in the Berlin Museum, was influenced by Floris, and who is chiefly famed for the harmony of tone, good taste, and right balance of his paintings ; and

Adriaan van der Venne (1589—1662), of Delft, who excelled in portraits, landscapes, and genre paintings, and combined the realistic manner of his countrymen with something of classic feeling. One of his most remarkable compositions is that representing the Festival in honour of the Truce between the Archduke Albert and the Dutch Provinces in 1609, now in the Louvre ; it is dated 1616.

Of Dutch portrait painters of this time we may note .

Michiel Jansz Mierevelt (1567—1641), who especially excelled in transparency of colouring, and whose *Portrait of Hugo Grotius* in the town hall at Delft is considered his best work ;

Jan van Ravestyn (born 1572 ?), who executed several Corporation pieces ; and

Cornelis Janssens, van Keulen (died 1665), said to have been born in England, whose best works, which display great feeling for truth and refinement of taste, are dispersed in various private English collections.

Among the first Dutch marine painters, Hendrik Cornelisz Vroom (1566—1640), and who executed a sketch of the *Defeat of the Spanish Armada* for the Lord High Admiral of England; Adam Willaarts (1577—aft. 1666); and Jan Peeters (1624—1677), whose picture of a *Storm* in the Pinakothek, Munich, is valuable, as an early specimen of the art in which the Dutch subsequently attained to such exceptionable excellence.

2. *The German School.*

In a previous chapter we have spoken of the early masters of the School of Cologne, who were, if we may so express it, strictly orthodox painters, expressing in their works unwavering devotion to the Church of Rome, and unfaltering allegiance to the traditional mode of treating sacred subjects.

We have now to examine the productions of men imbued with the spirit of the Reformation. These men, whilst stretching forward to that freedom of conscience in art which, as in religion, was finally attained at so terrible a cost, clung with truly Teutonic steadfastness to the weird symbolism inherited from the old Norse sea-kings; they pressed it, so to speak, into the service of the new doctrine, and hinted in their sacred pictures at a real and personal conflict between spiritual and material agencies, by the constant introduction of some weird fantastic monster, treated with a force and life which speak volumes for that deeply-rooted faith in the supernatural so startling in men of the strength of character of Dürer, Luther, and the great reformers of the day. This faith, more than any other peculiarity, separates the art of Germany from both that of Italy, with its beautiful idealisation even of

the powers of evil, and that of Flanders, with its stern repudiation of all not actually manifest to the senses.

(a) *The Swabian School.*

The first great German master in whom we see the working of this double spirit—alike conservative and reformativè—was Martin Schongauer (ab. 1450—1488), of Colmar, commonly called Martin Schön, who began life as an engraver, and did not devote himself to painting until after a visit to Flanders, where he is supposed to have studied under Rogier van der Weyden. He adopted something of his master's realistic manner, whilst retaining the feeling for spiritual beauty characteristic of his German predecessors, Meister Wilhelm, Meister Stephan, and the Master of the Lyversberg Passion—combined, however, with a weird delight in physical distortion which is always painful and sometimes positively revolting. As an instance of this, we may cite his print of *S. Anthony tormented by Demons*, in the British Museum. Anything more grotesque and fantastic than the horrible forms wreaking their spite upon the unhappy saint it would be difficult to conceive; yet the whole is redeemed from caricature by the nobility of the martyr's head, which admirably expresses calm superiority to bodily torture, and almost absolute mastery of mind over matter. The British Museum contains many other fine engravings from the same hand, of which we must name *Christ bearing His Cross*, and the *Foolish Virgins*. Schongauer's paintings are extremely rare; an altar-piece of a *Madonna and the Infant Saviour*, in the church of S. Martin at Colmar, is the chief, and is remarkable for purity of colouring and delicacy of finish. A small work, the *Death of the Virgin*, in the National Gallery, is

attributed to him, but doubts have been lately thrown upon its authenticity. In our illustration (Fig. 151) we give an example of this master's style of engraving.

Bartholomäus Zeitblom (fl. ab. 1484—1516), of Ulm, was, like Schongauer, a Swabian master of the early



Fig. 151.—The Crucifixion. Engraving by Schongauer.

Reformation period, and appears to have excelled him in sublimity of design and delicacy of colouring, but to have been inferior in power of drawing. His works are essentially German, and are amongst the most important examples of Teutonic painting in the fifteenth century.

His *Veronica*, in the British Museum, and the wings of an altar-piece, with figures of the *Virgin, Mary Magdalen and other saints*, in the Stuttgart Gallery, are among the principal. Martin Schaffner (fl. ab. 1499—1535) was also one of the painters of Ulm of this period.

(b) *The Augsburg School.*

We have now to turn to Augsburg, where we find a school arising, characterized by a more decidedly realistic tendency than that of Ulm. At the head of this school stands Hans Holbein the elder (ab. 1460—1524), father of the Holbein who did so much for English art in the reign of Henry VIII. In the works of the founder of the great Augsburg School the influence of the Van Eycks and of Rogier van der Weyden is far more noticeable than in those of the masters of Ulm. The elder Holbein's *S. Sebastian* with the *Annunciation*, and *SS. Elizabeth and Barbara*, on the wings in the Pinakothek, Munich, is considered his principal work.

Hans Holbein the younger (1497—1543), son of the painter named above, was not only the greatest German exponent of the realistic school, but one of the first portrait painters of any age; and, moreover, one to whom the British School of painting owes more than to any other master. Inferior in grandeur of style and fertility of imagination to his great cotemporary Dürer, he excelled him in truth to nature, in feeling for physical beauty, and in command over all the technical processes of his art. Born of an artist family, and surrounded from babyhood by artistic associations, Hans Holbein early acquired a mastery over all the elements of design, as is proved by the remains of a series of frescoes executed for the Town Hall of Basle

at the age of sixteen, and by eight scenes from the *Passion*



Fig. 152.—Hubert Morett. By Holbein.
In the Dresden Gallery.

preserved in the Basle Museum; and there can be no doubt that he might have rivalled even Raphael in his

torical painting had he devoted his attention to that branch of art. He was the one German master, not excepting even Dürer, who freed himself entirely from the insipid conventionalism in the treatment of the human form which had so long prevailed, and his portraits have an individuality of character and clearness of colouring superior to anything of the kind ever produced in Germany. His *Last Supper*, in the Basle Gallery, the so-called *Meyer Madonna*, in the Darmstadt Gallery, of which a replica exists in the Dresden Gallery (Fig. 154), and the series of wood-cuts known as the *Dance of Death* (Fig. 153),—skilful reproductions of which may be seen in almost every public library,—are among his best known and most spirited compositions. The last-named is a noble work full of humour and poetry, and has been chosen by Mr. Ruskin as a specimen of the true use of the *grotesque* in art.



Fig. 153.—The Pedlar. By Holbein.
From the 'Dance of Death.'

As is well known, Holbein spent a great portion of his life in England, and our royal and private collections contain many authentic works from his hand. Of these we must name, as among the most remarkable, a portrait of *Erasmus*, and the so-called *Ambassadors*, both in the gallery of Longford Castle ; a series of eighteen portraits

of *Members of the Barber-Surgeons' Guild*, in the Barber-Surgeons' Hall, London; a portrait of *Lady Vaux* at Hampton Court; that of a *Young Man* wearing a black dress and cap, at Windsor Castle; and last, but not least, the portrait of the *Duchess of Milan*, painted by command of Henry VIII., and now the property of the Duke of Norfolk. It is at present (1881) on loan in the National Gallery. The master's style may also be studied in the fine collection of drawings and engravings in the British Museum and the magnificent collection of portrait studies in red chalk at Windsor Castle.

Holbein's symbolic scenes are especially remarkable for their keen irony, and their bitter satire on the follies of his age; they express a sad and mournful realization of the power of evil, with a steadfast faith in the final triumph of good which redeems them from coarseness, and stamps them with the religious significance wanting to the works of the inferior men who copied his manner without catching his spirit.

We must here name as artists of the Swabian school in the sixteenth century, Sigismund Holbein (ab. 1465—1540), uncle of the master noticed above, to whom is ascribed a *Portrait of a Lady*, in our National Gallery; Christoph Amberger (ab. 1490—1563); Nicolaus Manuel, called Deutsch (ab. 1484—1530); Martin Schaffner (fl. ab. 1499—1535); and, above all, Hans Burkmeier (1473—1531), a master of considerable genius and varied power, whose best works are in the Augsburg Gallery, but whose peculiar characteristics may be studied in an *Adoration of the Shepherds* in the Royal collection, Windsor.



Fig. 154.—The Meyer Madonna. By Hans Holbein.
In the Dresden Gallery.

(c) *The Franconian School.*

In the School of Franconia, with Nuremberg for its head-quarters, the realistic style of the Netherlands was adopted and perhaps sometimes exaggerated. We find the same tolerance of ugliness, the same sharpness of outline, as in the works of the early Dutch and Flemish masters, combined with an intensity of expression and a delight in the weird and fantastic even greater than in the productions of Swabian painters.

The master in whom all these peculiarities were most strikingly manifested was Michael Wolgemut (1434—1519), who did much to aid the development of German painting, and was the immediate predecessor of Albrecht Dürer. His best works are at Nuremberg; but the Liverpool Institution contains two fine compositions from his hand—*Pilate washing his Hands*, and the *Descent from the Cross*. His pictures have all considerable force and transparency of colouring, but are wanting in harmony of composition and general equality of tone.

Albrecht Dürer (1471—1528) was the father of German painting, and has been proudly called by his countrymen the “prince of artists.” A native of Nuremberg, of Hungarian descent, he was intended by his father, a goldsmith, to follow his profession. But his love of drawing prevailed, and in 1486 he was apprenticed to Wolgemut. The years 1490—1494 were spent in travel: how and where, we have no record. In 1494 he returned to Nuremberg, and married Agnes Frey. In 1505 he visited Italy: at Venice he became acquainted with Giovanni Bellini and enjoyed much popularity.

Refusing, however, a liberal offer from the Venetian government, who wished him to remain in their city, he returned to his native Nuremberg, and in the following years produced many of his masterpieces in painting and engraving. In 1520 he started on a tour through the Netherlands, and visited amongst other cities, Antwerp, Brussels, Cologne, Bruges and Ghent: refusing in Antwerp, as he had previously done in Venice, an offer to stay in that city, he returned home in the following year; he died in Nuremberg in 1528.

Dürer was, without doubt, a master-spirit, and had he met with the same recognition in his native land which he would have received had he been born in Italy, he would probably have taken rank with the men we have named as the greatest painters of any age; but, whilst gaining yet another finished master, we might perhaps have lost a teacher of spiritual truth whose works are, in their way, unique. Albrecht Dürer was among the first to bring the laws of science to bear upon art, and to demonstrate the practical value of perspective. He was a man of rare energy, versatility, and power of work; he excelled alike in painting, engraving, sculpture and wood-carving; and in the latter part of his life published works on perspective, fortification, and other abstruse subjects. The chief characteristics of his painting are forcible drawing, breadth of colouring, individuality of character, vitality of expression and highness of finish—combined, unfortunately, with a certain harshness of outline, an occasional stiffness in the treatment of drapery, and a want of feeling for physical grace and beauty. His works bear the impress of his own earnest yet mystic spirit, and are moreover a fitting expression of the complex

German character, with its practical steadfastness of purpose, its restless intellectual cravings, never-satisfied aspirations after spiritual truth, and vivid force of imagination. Ever haunted by solemn questions relating to Death and the Life to come, Dürer feared not to look the most awful possibilities full in the face; and in his works we may—if we will throw ourselves into the experience of their author—trace the gradual winning of certainty out of doubt—the gradual solving of the problem of the meaning of existence. Unable to free himself entirely from the fantastic element, apparently inherent in the very nature of German art, Dürer touched it with his own refinement: his quaint, unearthly figures are never vulgar—his most terrible forms are never coarse.

Albrecht Dürer's earliest known portrait is that of *his father*, bearing date 1497, in the possession of the Duke of Northumberland at Sion House. Similar pictures are in the Uffizi, Florence, the Pinakothek, Munich, and the Städel, Frankfort. Passavant considers the last-named to be the original: Mrs. Heaton is in favour of that of Sion House. To the first part of his career, belong also a masterly series of woodcuts illustrative of the *Apocalypse* (the first edition of which appeared in 1498), in which great power of conception and force of design are displayed, the fantastic element being kept in due subjection; the *Portrait of Himself* (1498); and an *Adoration of the Kings* (1504), both in the Uffizi, Florence; and an extremely fine portrait of an unknown man in the Duke of Rutland's collection at Belvoir Castle.

Although Dürer visited Italy and spent some time in Venice, he apparently lost nothing of his own individuality of style. His famous *Virgin with the Rose-garlands*, now



Fig. 155.—Christ taking leave of His Mother. By Dürer.
From the wood engraving in 'The Life of the Virgin.'



in the abbey of Strahow near Prague, was painted at this time for the Fondaco de' Tedeschi, at Venice, and is distinguished for all the master's peculiar excellences. It is unfortunately much injured; the museum of Lyons possesses a fine copy. To the year 1507 belong a very excellent *Portrait of a Young Man* in the Belvedere Vienna, and the single figures of *Adam* and *Eve*, now in the Madrid Gallery.

From the few years succeeding his visit to Venice date many of Dürer's finest works, such as the two series of woodcuts known as the *Little Passion* (1511), and the *Great Passion* (published first in book shape in 1511),—the former consisting of scenes from the ministry of our Lord, and the latter of scenes from the actual Passion, Death, and Burial of the Redeemer,—in all of which the central figure is majestic and dignified, and the solemn subjects are treated with genuine reverence and poetic feeling. Even more famous are the *Adoration of the Trinity* (1511),—now in the Belvedere, Vienna, considered Dürer's finest painting—and the well-known engravings of the *Knight, Death, and the Devil* (1513), and *Melencolia* (1514): the former of which (Fig. 156),, remarkable as it is for masterly drawing and powerful conception, is yet more valuable as an earnest of victory won, and a great problem solved. It is an expression of the artist's conviction of the final triumph of humanity over Death, the Devil and all evil suggestions. Equally expressive of the subtle conflict in this world between joy and sorrow, good and evil, is the awful print of *Melencolia*, in which we see the great Genius of the toil and knowledge of the world, wearing a laurel wreath upon her brow and with the instruments of science strewn around her, gazing with

intense and melancholy foreboding into the dim future;
but, above the comet of evil omen and the winged bat



Fig. 156.—'The Knight, Death, and the Devil.' By Dürer.

Engraving on copper.

bearing a scroll inscribed "Melencolia," rises the rainbow of Hope, and the light of future joy is beginning to gleam in the tearful eyes of the winged spirit; whilst the little child beside her, with his tablet and pencil, ready to carry on the work she may not finish, is a symbol of the ever-new vitality of the human race. In *S. Jerome in his Study*, produced about the same time as the *Melencolia*, the answer to the great question is more assured and definite; the saint has acquired so thorough a mastery over the spirit-world that nothing can ruffle his holy serenity.

Of Dürer's large oil paintings we must name the apostles *Philip* and *James* (1516), in the Uffizi, Florence; the portrait of the *Emperor Maximilian I.* (1519), in the Belvedere, Vienna; the half-length figures of *SS. Joseph and Joachim* and *SS. Simeon and Lazarus*, in the Pinakothek, Munich, the interior wings of an altar-piece produced in 1523, after a visit to the Netherlands, which sensibly affected the great master's style; and two companion pictures—one of the *Apostles John and Peter*, the other of *Mark and Paul*—also in the Munich Gallery, remarkable works, full of dignity and individuality of character, supposed to represent the four temperaments; the melancholy being embodied in the face and figure of S. John, the phlegmatic in that of S. Peter, the sanguine in that of S. Mark, and the choleric in that of S. Paul.

England, we believe, contains but two paintings by Albrecht Dürer—the *Portrait of Himself* already noticed; and a bust portrait of a *Senator*, in the National Gallery.

Of Dürer's later portraits the most remarkable are those engraved on copper of *Cardinal Albert of Brandenburg*, the *Elector Frederick*, *Pirkheimer*, *Melanchthon*, *Erasmus*, and other celebrated men of his day; and two

portraits in oil—one in the Belvedere, Vienna, of a certain *Johann Kleberger*; one in the Germanic Museum at Nuremberg, of *Hieronymus Holzschuher*. Other important



Fig. 157.—Joseph sold by his Brethren. By Georg Pencz.

engravings by him are the *Copper Passion* (1507—1513); the *Great Horse* (1505); the *Little Horse* (1505); *S. Eustachius*, frequently called *S. Hubert*; and *S. Anthony*

(1519): and of his wood-cuts the series of the *Life of the Virgin* (1511); of the *Triumphal Arch of Maximilian* (1512—1515), and the *Triumphal Car of Maximilian* (1523).

Amongst the most important of the disciples of Dürer were Hans Burekmaier (1473—1531), who painted historic subjects and portraits, and is famous for a wonderful series of wood-cuts called the *Triumph of Maximilian*; and Hans Fuss, commonly called Hans von Kulmbach (died ab. 1522); and Hans Leonhardt Schäufelin (1490—1540), Dürer's favourite pupil.

Dürer exercised a powerful influence throughout the whole of Europe, and had many followers and imitators, to whom the general name of the "Little Masters" has been given, on account of the smallness of their works. They were, however, rather engravers than painters, and on that account we shall content ourselves with merely enumerating the principal: Heinrich Aldegrever (1502—1558); Barthel Beham (1502, ab. 1540); Hans Sebald Beham (1500—1550); Albrecht Altdorfer (bef. 1480—1538), one of the greatest of Dürer's pupils, and a very successful colourist, his masterpiece is the *Victory of Alexander over Darius*, in the Munich Gallery; Georg Pencz (ab. 1500—1550), a man of considerable original genius and feeling for beauty; and Jakob Bink (ab. 1500—1568-69).

Amongst those followers of Dürer who were only engravers were Hans Brosamer, Virgilius Solis, Jost Amman, and Theodor de Bry.

(d) *The School of Saxony.*

Cotemporary with Dürer, we find a great master arising in Saxony, imbued with the same earnestness



Fig. 158.—Princess Sibylla of Saxony. By Cranach.
Formerly in the Suermondt Collection.

and the same love of the fantastic and grotesque. We allude to Lucas Cranach (1472—1553), a native of Kronach in Franconia, whose style in its general characteristics resembles that of Matthius Grünewald, mentioned above, with whom he studied for some time. He was court-painter to three Electors successively, and spent a most prosperous life. Cranach was inferior to Dürer in drawing, in imaginative force, and feeling for truth of expression; but his large sacred pictures are remarkable for dignity and grace, whilst some of his minor works are full of pleasant humour. Of the former, the *Woman taken in Adultery*, in the Pinakothek at Munich, and the altar-piece at Weimar, representing the *Crucifixion*—in which fine portraits of Luther and of the artist himself are introduced—may be cited as good examples; and the *Fountain of Youth*, in the Berlin Museum, as an instance of the latter. Cranach's chief strength was, however, in portraiture, and in subjects suitable for purely realistic treatment. The National Gallery contains a very fine *Portrait of a Young Girl*, from his hand, and portraits of the celebrities of his day are plentiful in the various Continental collections (Fig. 158).

Lucas Cranach, the younger (1515—1586), followed successfully in his father's footsteps, and painted many pictures which have doubtless passed as the work of his father. The Cranachs left no disciples: the School of Saxony began with the father and ended with the son.

(e) *Decline of Art in Germany.*

After Cranach, Dürer and Holbein had passed away, painting rapidly declined in Germany, as in Italy; but, before we speak of the artists of the next two centuries,

we may add that the art of glass-painting was carried to the greatest perfection in the fifteenth and sixteenth centuries by the Germans and Flemings, and that they maintained their superiority in this respect over the other Continental states until the close of the seventeenth century.

The seventeenth century was marked by a few feeble unsuccessful attempts to imitate the great Italian masters of the Renaissance; and it was not until the beginning of the eighteenth century, when Germany was to some extent recovering from the effects of the Thirty Years' War, that any artists arose of sufficient individuality to merit special notice, and to aid in the transition to better things. Of these we may name as among the more remarkable: Johann Rottenhammer (1564—1623), who strove to emulate Tintoretto: a *Pan and Syrinx* by him is in the National Gallery; Adam Elshaimer (1574—1620), famous for his landscapes, many of which are in private galleries in England: Joachim van Sandrart (1606—1688), who painted allegoric and historic pieces, but is more famous as the author of the 'Teutsche Academie,' a history of German art: Balthasar Denner (1685—1747), a successful portrait painter, famed for the minute finish of his works; of which examples may be seen at Hampton Court: Anton Raphael Mengs (1728—1779), one of the first to attempt to revive the rigid correctness of classical painting, who failed, however, to catch the spirit of antique art: Christian Wilhelm Ernst Dietrich (1712—1774), who worked chiefly at Dresden, and was, perhaps, the most successful copyist that ever lived. Italian, French, German, Flemish, Dutch—all styles came equally familiar

to his facile pencil. Angelica Kauffman (1742—1807), whose romantic life is well-known, already alluded to as a sculptor, many of whose paintings are in England,—a portrait of the *Duchess of Brunswick* is at Hampton Court; and Daniel Nicolaus Chodowiecky (1726—1801), famous for his miniature painting and his etchings.

On the borderland between these masters and the revival of German art by Overbeck, stands Asmus Jacob Carstens (1754—1798), who first practised portrait-painting as a means of gaining a livelihood, but afterwards became successful in historic painting. He worked at various times at Copenhagen, Mantua, where he studied Giulio Romano, Lübeck, Berlin and Rome, where he formed his style on the works of Michelangelo and Raphael. His principal paintings are scenes from the history of the Argonautic expedition.

Carstens's works display a profound study of the productions of Raphael and Michelangelo, and are remarkable more for their depth of thought and careful execution, than for originality, either of design or treatment.

V. PAINTING IN ITALY IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

IN a previous chapter we alluded to the decline of painting in Italy on the death of the great masters of the Renaissance—a decline marked by the same peculiarities as that which succeeded the golden age of sculpture; technical dexterity ranked higher than artistic genius, and the minor peculiarities of celebrated men were servilely imitated, without any endeavour to catch their spirit or grasp the meaning of their grand conceptions.

As early as the close of the sixteenth century an attempt was made to revive the art of painting in Italy, and two distinct classes of artists arose to whom the general names of *Eclectics* and *Naturalists* have been given: the former endeavoured to combine the best qualities of all the great Cinque-cento masters with the imitation of nature; the latter professed to study nature exclusively, and to imitate faithfully and boldly every detail of ordinary life. These two schools exercised great influence, alike on each other and on their cotemporaries in other countries.

1. *The Eclectic School of Bologna.*

The leading Eclectic School of Italy—that of Bologna—was founded by Lodovico Carracci (1555—1619), in conjunction with his two cousins, Agostino Carracci (1557—1602) and Annibale Carracci (1560—1609). Lodovico appears to have been rather a teacher than an original painter. His principal works are at Bologna: the *Enthroned Madonna with SS. Francis and Jerome*, a

Transfiguration, and a *Nativity of S. John the Baptist*, are considered the finest. He is represented in our National Gallery by a group of *Susannah and the Elders*. His principal characteristics are easy grace of execution, power of expressing sorrow, and skilful imitation of the chiar-oscuro of Correggio.

Agostino Carracci is better known as an engraver than



Fig. 159.—The Three Marys. By Annibale Carracci.
In the Castle Howard Gallery.

a painter; but he produced several fine easel pictures noticeable for delicacy of execution, of which two—*Cephalus and Aurora*, and the *Triumph of Galatea*—are in the National Gallery.

Annibale Carracci greatly excelled both Lodovico and Agostino, and, had he not been fettered by his mistaken desire to combine naturalism with imitation of the great

masters, he would probably have worked out an original and superior style. As it is, his works have about them something of Correggio, Paolo Veronese, Michelangelo and Raphael, without any distinctive character of their own; the artist's feeling for truth to nature and his vigour of conception only now and then shine through the mannerism with which they are overladen.

Many of Annibale's works are in England—the *Three Marias*, at Castle Howard, for instance (Fig. 159); and the eight subjects at the National Gallery—*Christ appearing to Simon Peter after His Resurrection*; *S. John in the Wilderness*, two *Landscapes with figures*, *Erminia taking refuge with the Shepherds*; *Silenus gathering Grapes*; *Pan and Apollo*, and the *Temptation of S. Anthony*. His most celebrated work was the decoration of the Farnese Palace, Rome, in which he was at first assisted by his elder brother Agostino.

Of the numerous pupils of the Carracci, Domenico Zampieri (1581—1641), commonly called Domenichino, and Guido Reni, were the chief. The former was a successful imitator of Raphael's manner, and also caught much of the style of Agostino Carracci; giving proof, however, of considerable individual power in the heads, and indeed in the general treatment of many of his groups. His *Last Communion of S. Jerome*, now in the Vatican; his *Four Evangelists*, in the cupola of the church of S. Andrea delle Valle at Rome; and his frescoes of incidents in the Life and Martyrdom of S. Cecilia, in S. Luigi, Rome, are among his most famous compositions; the National Gallery contains two landscapes with figures; a *S. Jerome with the Angel*; and a powerful group of the *Stoning of S. Stephen*.

Guido Reni (1575—1642) was an artist with considerable feeling for beauty of form, and great skill in execution, especially in colouring; but he was wanting in force of expression, and his conceptions seldom rise to the rank of the ideal. His *Madonna della Pietà* and the *Massacre of the Innocents* at Bologna, his *S. Paul* and *S. Anthony* in



Fig. 160.—The Magdalen. By Guido Reni.
In the Colonna Palace, Rome.

the Berlin Museum, the unfinished *Nativity* in the church of S. Martino at Naples, and above all the fresco of *Aurora and Phœbus* on the ceiling of a pavilion in the garden of the Rospigliosi Palace at Rome, are among his most famous works; he is represented in our National

Gallery by his well-known *Ecce Homo* ; a *Coronation of the Virgin* ; a *Magdalen* ; *The Youthful Christ embracing S. John* ; *S. Jerome* ; *Lot and his Daughters* ; and *Susannah and the Elders*. Our illustration (Fig. 160) will serve to give some idea of his peculiar style.

Francesco Albani (1578—1660), a friend and fellow-pupil of Guido in the school of the Carracci, is remembered chiefly for his frescoes of classic scenes in the Verospi Palace, Rome.

We must also name as distinguished members of the Eclectic Schools of Italy,

Giovanni Francesco Barbieri (1591—1666), called *Guerchino*, who excelled in brilliancy of colouring, depth of chiaroscuro, and power of expression, as instanced in *Dido's Last Moments*, in the Spada Gallery, Rome, and the group of *Angels weeping over the Dead Christ*, in the National Gallery ;

Giovanni Battista Salvi (1605—1685), surnamed *Sassoferrato*, a tolerably successful imitator of Raphael, and somewhat brilliant colourist, represented in the National Gallery by two *Madonnas* ; and

Carlo Dolci (1616—1686), who painted *Madonnas* and *Saints* with considerable grace and spirit, and is best known by his *S. Cecilia* in the Dresden Gallery, and *S. Andrew immediately before his Execution*, in the Pitti Palace, Florence.

2. *The Naturalistic School.*

The Naturalists did not found so important a school as the Eclectics. Their determination to imitate nature exactly as she appeared to them led them into many extravagances, and altogether defeated their own object.

Anxious not to shrink from the representation of anything real, however terrible, they lost sight of that hidden meaning which so often removes the horror of the most awful scenes, giving to them a spiritual beauty which physical distortion cannot destroy; and their works are pervaded by a tragic pathos, a passionate misery, inexpressibly painful.

At the head of the Naturalistic School stands Michel-angiolo Amerigi, da Caravaggio (1569—1609); his works have some affinity with those of the great artist whose name he bore, and in spite of many shortcomings, give proof of much original power and poetry of feeling. His *Entombment of Christ*, in the Vatican, is his most famous work: the figure of the Virgin admirably expresses abandoned sorrow, and that of Christ is full of grandeur and dignity, though wanting in divinity. The *Beheading of S. John*, in the Cathedral of Malta, and a portrait in the Louvre of the Grand Master of Malta, are also very fine; and we may name the *Card-players*—several times repeated, the best example being in the Sciarra Palace, Rome—as a spirited composition of the genre class.

José de Ribera, called from the country of his birth Lo Spagnoletto (1588—1656), spent most of his time in Naples. He was first influenced by the Carracci, but afterwards took Caravaggio for his model. Many of his works are in the galleries of Naples and Madrid. We shall shortly come across him again when we read of Spanish art.

Salvator Rosa (1615—1673) was a naturalistic master of secondary importance to Caravaggio, who painted landscapes, historic subjects and genre pictures, excelling principally in portraits,—a likeness of a man, in the Pitti

Palace, Florence, being said by Kugler to be "almost comparable to Rembrandt." In landscapes, Rosa worked out something of an original style, and many of his wild mountain-scenes are full of pathetic beauty. A *Sea-piece* in the Berlin Gallery, of a vessel being driven on rocks in a storm, is a wonderfully forcible rendering of a terrible convulsion of nature.

At the close of the seventeenth century Pietro Berrettini, da Cortona (1596—1669), in spite of the great original talent which he possessed, exercised a most pernicious influence on Italian art by the introduction in his works of startling effects of colour and chiaroscuro, which were eagerly studied and imitated by many scholars; thus finally sealing the fate of Italian painting, which has never again rallied from the insipid mannerism into which it sank at the beginning of the eighteenth century.

3. *The Later Venetian School.*

Before closing the history of painting in Italy, we must mention one who has made Venetian painting of the eighteenth century famous. Antonio Canal, commonly called Canaletto (1697—1768), devoted many years of his life to depicting architectural scenes in Venice. His paintings, executed with great truth to nature and a freedom of touch, are especially to be admired for their correctness of perspective; they are a lasting memorial of what Venice was in his day. Canaletto spent the years 1746—1748 in England, and has left us several valuable records of his visit. This country also possesses in the National Gallery (which has no less than ten works by him) and in private collections many of his Italian views.

His nephew Bernardo Bellotto (1720—1780), who is also

sometimes called Canaletto, successfully imitated his style. So also did Francesco Guardi (1712—1793), and Giovanni Battista Tiepolo (1693—1770), who frequently painted the figures in Canaletto's views.

The influence of Winckelmann, the great German writer on antique art, who spent some time in Italy, led to a partial attempt to revive the classical style, but without producing any permanent result; and at the present day, although taking part to some extent in the artistic activity which has marked the whole course of the nineteenth century, Italy remains far behind the other countries of Europe: the works exhibited from time to time by Italian artists betray French influence, and altogether lack the originality and deep religious feeling which so long characterized Italian art.

VI. PAINTING IN SPAIN.

NOT until the sixteenth century do we meet with what may be called a school of painting in Spain. The prevalence of Mahometanism was antagonistic to the development of pictorial art ; and when the Moors were finally overthrown the Roman Catholic religion brought with it the paralyzing influence of the Inquisition, beneath which it was impossible for art to progress. The first formation of the Spanish School appears to have been due to the settlement in Spain of Flemish artists ; but in its perfected character it showed considerable affinity with Italian art, especially with that of Naples and Venice—stamped, however, with a gloomy asceticism peculiarly its own, from which even the best works of its greatest masters are not free. Faithful representations of Spanish life in the cloister, the palace, or the streets are plentiful ; and in this peculiarity we notice a resemblance to the English School, of which the Spanish has been designated as an anticipation.

Juan Sanchez de Castro, about the middle of the fifteenth century founded the early school of Seville, which was afterwards to become so famous. His pictures have nearly all disappeared.

The first distinguished Spanish painter was Antonio del Rincon (ab. 1446—1500). Of his few remaining works, the principal is his *Life of the Virgin*, in the church of Robledo, near Madrid : he appears to have had considerable power of design. Records exist of other early artists.

“ But these attempts only became an art when commerce and war had opened constant communications between

Italy and Spain. When Charles V. united the two peninsulas under the same government, and founded the vast empire which extended from Naples to Antwerp, Italy had just attained the zenith of her glory and splendour. Leonardo da Vinci, Michelangelo, Raphael, Titian, and Correggio had produced their incomparable masterpieces. On the other hand, the capture of Granada, the discovery of America, and the enterprises of Charles V. had just aroused in Spain that intellectual movement which follows great commotions, and impels a nation into a career of conquests of every kind. At the first news of the treasures to be found in Italy—in the churches, in the studios of the artists, and in the palaces of the nobles—all the Spaniards interested in art, either as their profession or from love of it for its own sake, flocked to the country of so many marvels, richer in their eyes than Peru or Mexico, where numbers of adventures were then hastening, eager to acquire more material riches.

“Only choosing the most illustrious, and those merely who distinguished themselves in painting, we find among those who left Castile for Italy, Alonso Berruguete, Gaspar Becerra, Navarrete (el Mudo); from Valencia, Juan de Joanes and Francisco de Ribalta; from Seville, Luis de Vargas; from Cordova, the learned Pablo de Céspedes. All these eminent men brought back to their own country the taste for art and the knowledge which they had studied under Italian masters. At the same time, foreign artists, attracted to Spain by the bounty of its kings, prelates, and nobles, came to complete the work begun by the Spaniards who had studied abroad.

“Four principal schools were formed in Spain, not successively, as those in Italy, but almost simultaneously.

These were the schools of Valencia, Toledo, Seville and Madrid. But the two first were soon merged into the others. The school of Valencia, which had been founded by Juan de Joanes, and rendered famous by Ribera and the Ribaltas, was united like the smaller schools of Cordova, Granada and Murcia, to the parent school of Seville (or Andalucian); whilst that of Toledo, as well as the local schools of Badajoz, Saragossa and Valladolid were merged in the school of Madrid (or Castile), when that country-town had become the capital of the monarchy through the will of Philip II., and had carried off all supremacy from the ancient capital of the Goth."

1. *The Valencian School.*

It is only right that this school should be mentioned before those of Andalucia and Castile, for it was especially through it that the lessons of Italy came to Spain.

Of this generation of Spanish artists, formed by contact with the Italians, the first is Vicente Juan Macip (1505-7—1579), called Juan de Joanes, of Fuente la Higuera. Notwithstanding his importance as the leader of this school, and his merit as an artist, he is still almost unknown out of Spain, and is not very popular even there. His works are everywhere rare, except in Madrid.

Francisco de Ribalta (1550-60—1628) learned his art first at Valencia, but subsequently perfected his style by studying the great masterpieces in Italy, especially Raphael and the Carracci. On his return to Spain, Ribalta was much honoured and patronized, and his works have since been highly praised. His pictures are chiefly to be seen in Valencia, and rarely to be met with out of Spain. His son, Juan de Ribalta (1597—1628), if he had lived to

maturity would have been an excellent artist. A picture of *Christ bearing the Cross* in Magdalene College, Oxford, formerly attributed to Morales, is said to be by one of the Ribaltas. Their styles were exactly similar.

José de Ribera (1588—1656), when quite young, was the pupil of Francisco de Ribalta and a fellow-student with Juan. He afterwards studied in Italy (where he was called *Lo Spagnoletto*)—at Rome, where he studied the works of Caravaggio; at Parma, where he was influenced by Correggio; and at Naples, where he spent the best years of his life, and where he achieved immense success.

Although he painted all his pictures in Italy, Ribera is thoroughly Spanish; he never forgot his birth, and, indeed, showed himself so proud of it, that in signing his best pictures he always added the word "Español."

The paintings of Ribera, like those of the Italian artists, are scattered throughout the whole of Europe: but Naples has retained some of his principal works. It was for the Carthusian convent of S. Martino, that he painted his great work, the *Communion of the Apostles*; twelve *Prophets* on the windows of the different chapels; and, lastly, the *Descent from the Cross*, which is almost unanimously said to be his masterpiece (Fig. 161). Here we may find, beside the qualities enumerated above, much pathos and expression, and a power of feeling which is not usually met with in his works; so that this picture seems to unite to the fiery energy of Caravaggio not only the grace of Correggio, but the religious fervour of Fra Angelico.

In the Louvre there is only one of Ribera's works, an *Adoration of the Shepherds*, but in the Museum at Madrid is a great number of his works, in all his styles. His *Jacob's Ladder* recalls Correggio. Of his later style, when



Fig. 161.—The Deposition from the Cross. By Ribera.
In the Carthusian Convent, Naples.

he returned to the natural bent of his genius, we find the *Twelve Apostles*; a striking *Mary the Egyptian*; a *S. James* and *S. Roch*, magnificent pendants brought from the Escorial; and lastly, a *Martyrdom of S. Bartholomew*, the most celebrated of his paintings of this terrible subject. Here he has shown as much talent in composition and power of expression, in the union of grief and beatitude, as incomparable force in the execution. The National Gallery possesses two works by him, a *Pietà* and a *Shepherd with a lamb*: and a *Locksmith* in the Dulwich College Gallery (formerly given to Caravaggio) is now catalogued as a Ribera.

Jacinto Jerónimo de Espinosa (1600—1680) worked under Francisco de Ribalta, whose style he successfully acquired. He is reported also to have gone to Italy to study the works of the great masters.

Pedro Orrente (died 1644) is said to have visited Italy and studied under Jacopo Bassano. It is doubtful whether he was the pupil of that artist, but he certainly imitated his style. Orrente was much patronized by the Duke of Olivarez, for whom he executed some works in the Palace of the Buen Retiro.

His pupil, Estéban March (died 1660), distinguished himself principally in painting battle-scenes.

2. The Andalusian School.

Two local schools, as we have already said, arose about the same time as that of Seville, one at Cordova, the other at Granada. Let us choose the most illustrious masters from each.

Luis de Vargas (1502—1568) was first a pupil of Diego de la Barrera, and afterwards of Perino del Vaga, in Italy, and had the distinguished honour of being the first to

introduce and teach in his country the true method of oil and fresco painting. It was he who substituted the Renaissance art for the Gothic.

Vargas passed twenty-eight years in Italy, but eventually died at his native Seville. Amongst other celebrated pictures by him, there was *La Calle de la Amargura* (*Way of Bitterness*), of the year 1563, which has since disappeared, owing to the injuries it received from time and unskilful restorations. The *Temporal Generation of Christ*, in the chapel of the Conception in the cathedral of Seville. His works are remarkable for brilliant colouring, character and expression, but are wanting in harmony of tone.

Pablo de Céspedes (1536—1608) achieved success alike in science, literature, and the fine arts. After a visit to Rome, where he was much impressed by the works of Michelangelo, he received a canonry in the chapter of Cordova, and gave up his time peacefully to the different studies to which his taste and knowledge led him. The best literary work of Céspedes is the one he wrote in 1604, the title of which is, 'Parallel between Ancient and Modern Painting and Sculpture.' His most famous picture is an enormous *Last Supper* placed over the altar in one of the chapels of the cathedral of Cordova. Almost all his other works, the names of which are preserved, have entirely disappeared, without our even knowing where to look for them.

Alonso Vázquez (died 1649), a pupil of Arfian, at Seville, and was chiefly famous for his historic subjects.

Juan de las Roelas (1558-60—1625) was brought up for the profession of a doctor, and graduated at the College of Seville, whence he is often called "el licenciado Juan." He is supposed to have studied art at Venice. He lived,

latterly, chiefly at Madrid and Seville. One of the best painters of the Andalucian school, he brought, to his fellow-countrymen from Italy, the gift of Venetian colouring, which he had studied under the pupils of Titian and Tintoretto. Among his best works are in the cathedral, *Santiago Mata-Moros assisting the Spaniards at the Battle of Clavijo*; at the church of the Cardinal's hospice, the *Death of S. Hermenegildo*; in the church S. Lucia, the *Martyrdom* of the patron saint; and, lastly, in S. Isidor, the *Death of the Archbishop of Seville*, in a very imperfect state. Roelas was the instructor of Zurbaran.

Francisco Pacheco (1571—1654) is famous for the academy which he opened for imparting instruction to young artists, and in which, if report be true, he improved his own style. Among his pupils in this school were his son-in-law, Velazquez, and Alonso Cano. In 1618 the Inquisition appointed him one of the guardians of the public morals, in which capacity he was responsible for the sale of any picture in which the human figure was represented naked. As an artist, he succeeded best in portrait painting; and Cean Bermudez tells us that he was the first man in Seville who properly gilded and painted statues. He was also the first to paint the backgrounds and figures of basreliefs. Pacheco was rather a man of letters than a painter; he wrote a treatise on the 'Arte de la Pintura;' as a painter, he cannot take high rank, and, as a writer on art, he exercised a detrimental influence upon its development in Spain.

Francisco de Herrera (1576—1656), commonly called "el Viejo" (the Elder) to distinguish him from his son, who bore the same Christian name. He studied painting under Luis Fernandez, and soon became one of the most

original artists of his time in Spain. He lived most of his life in Seville, but in 1650 he removed to Madrid, in which city he died. He was so gloomy and violent that he passed nearly his whole life in solitude, and was abandoned by all his pupils—amongst whom was the celebrated Velazquez,—and even by his own children. He painted his pictures, as he did everything else, in a sort of frenzy. He used reeds to draw with, and large brushes to paint with. Armed in this manner, he executed important works with incredible dexterity and promptitude. The enormous *Last Judgment* which he painted for the church of S. Bernardo, at Seville, where it still hangs, proves that Herrera was a painter of no mean abilities. His frescoes, too, on the cupola of S. Buena Ventura at Seville are worthy of great praise: of these pictures Herrera made various etchings.

Juan del Castillo (1584—1640), the younger brother of Augustin del Castillo, was a painter of no great note. He studied art under Luis Fernandez, and soon became famous as a historic painter. He is more renowned as a teacher of painters than as an artist. He can boast of having imparted instruction to Pedro de Moya, to Alonso Cano, and even to the great Murillo.

Francisco de Zurbaran (1598—1662?) belongs to the Andalucian school, because he studied under Roelas at Seville, and passed the greater part of his life there.

In 1630, he was invited to Madrid, and was soon afterwards appointed painter to Philip IV. In 1650, the monarch employed him to paint the *Labours of Hercules* in the palace of Buen Retiro.

It is universally acknowledged that the best of Zurbaran's compositions, that in which all his good points are united

and where there is greatest display of talent, is the *S. Thomas Aquinas*, painted about 1625 for the church of the College of that Saint, now in the Museum of Seville, which possesses the finest collection of his works. In the Pardo at Madrid there are fourteen pictures attributed to Zurbaran. In England, the National Gallery, in which the artists of Spain are very poorly represented,* has but one picture by this artist. It is a vividly natural portrait of a *Franciscan Monk*. In the Duke of Sutherland's collection at Stafford House, there is a fine specimen

* If we class Ribera with the Neapolitan School, there are but three Spanish artists represented in the National Gallery—Zurbaran by one work, Murillo by three, and Velazquez by four: the Dulwich College Gallery is slightly richer; it has in all 16 Spanish works—4 by Murillo, 6 by his school, 1 by Velazquez, 1 after him, and 4 by unknown masters. Taking the exhibitions of "Old Masters" at Burlington House as an index to the contents of the private collections of England, we find that in 1881, of a gross total of 234 paintings exhibited, there were 73 English, 66 Italian, 55 Dutch, 23 Flemish, 6 German, 4 French, 4 Spanish, and 2 unknown. In 1880, of a total of 254 paintings, there were 68 English, 52 Italian, 45 German, 37 Dutch, 22 Flemish, 12 French, 11 Spanish, and 7 unknown.

In making comparisons, it must be borne in mind that different exhibitions have been especially rich in a particular school or artist: thus that of 1881 will be remembered for its many examples of Dutch art from Deepdene and other galleries; and that of 1880 for its 36 works by Holbein, and 4 of "his school," which went very far to make up the 45 total of the German works. Of the 11 Spanish, too, in that year, no less than 8 were recent importations from Spain, by Mr. J. C. Robinson. The figures given above, will, however, tend to show how very poorly Spanish art is represented in England. And it would be, perhaps, within the mark to say that fully two-thirds of the Spanish pictures in this country are attributed either to Murillo or Velazquez. These figures also show that after Italian, Dutch art is most popular in England; that French is, perhaps, after Spanish, the least appreciated.

of Zurbaran, a *Madonna and Child with the Infant S. John*.

Zurbaran was one of the first Spanish painters in whom we recognise an independent and national style. In his works the strength and weakness of his school are alike strongly brought out; the heads are powerful and lifelike, admirably expressing religious fervour, mental agony, or triumphant faith. The colouring and chiaroscuro are remarkable for depth and breadth; but the design of large groups is wanting in harmony, and there is no attempt to idealise or tone down the expression of suffering.

Alonso Cano (1601—1667) has been termed the "Spanish Michelangelo," merely because he was a painter, sculptor, and architect. Like Michelangelo, he was a better sculptor than painter, but his only works in architecture were those heavy church decorations called "*retablos*" (church screens), which he not only designed, but for which he himself made all the ornaments, either statues or pictures. Alonso Cano lived for some time at Seville, afterwards at Madrid, and towards the close of his life at Granada, his birthplace; and, provided with a rich benefice, tranquilly passed the last years of a life which had been agitated by travels, passions and adventures. He left seven of his works to the Museum of Madrid. Amongst these are a *S. John writing the Apocalypse*; the *Dead Christ mourned by an Angel*, and a fine *Portrait*.

Antonio del Castillo y Saavedra (1603—1667), the son of Augustin del Castillo, and the nephew of Juan del Castillo, studied first under his father, and, after his father's death, with Francisco Zurbaran. He painted chiefly at Cordova, which city possesses many of his works.

Francisco Varela (died 1656) was one of the best of

Roelas's pupils. He executed chiefly historic subjects. Bermudez praises the correctness of his drawing and his Venetian-like colouring.

Pedro de Moya (1610—1666), who was at first a pupil of Juan del Castillo, enlisted in the Flemish army, but still continued to practise art. Having seen and admired the works of Van Dyck in the Low Countries, Moya, in 1641, went to London in order to study under the great artist, who unfortunately died a few months after his arrival. He then returned to Granada, where he executed several works of merit. The Louvre possesses an *Adoration of the Shepherds* by him.

Bartolomé Estéban Murillo, the most renowned painter of the Spanish school, was born at Seville, and baptized on the 1st of January, 1618. He passed a melancholy youth in ignorance and neglect. Juan del Castillo, a distant relation, gave him, out of charity, his first lessons in an art, in which he was to find fortune and renown. But Murillo soon lost his teacher, who went to live in Cadiz, and for a long time he had no master but himself. Deprived of an intelligent guide and of all regular study, obliged to live by his pencil before he had learned to use it, he was compelled to paint hastily-executed works, either for sale in the weekly fair, or for exportation to America.

Murillo was already twenty-four years old when the painter Pedro de Moya passed through Seville on his return from London to Granada, bringing copies of Van Dyck, of whom he had received a few lessons. At the sight of the works of Moya, Murillo was in ecstasies, and felt his true vocation. With a few *reales* in his pocket, acquired by much labour, and without asking advice or

taking leave of any one, he set out on foot for Madrid. On his arrival at the capital, he went at once to present himself to his fellow-countryman Velazquez, who was twenty years older than himself, and then in the height of his glory. The king's painter received the young traveller with kindness; he encouraged him, brought him forward, procured him useful work, an entrance to the royal palaces and the Escorial, besides admitting him to his own studio, and giving him advice and lessons.

After two years of study in Madrid, Murillo returned to Seville, where his first works were for the convent of S. Francisco. In 1660 he established the Academy of Seville, but he held the presidentship for one year only. He had returned to Seville in 1645, and, until his death, which occurred at that city on the 3rd of April in 1682,—in consequence of a fall from a scaffold while engaged on painting an altar-piece of S. Catherine for the church of the Capuchins at Cadiz—he scarcely left his native town; and it was during these thirty-seven years that his numerous paintings were executed.

Murillo had three styles, which are termed by the Spaniards, *frio*, *cálido* and *vaporoso* (cold, warm, and aërial).

Seville at first was filled to overflowing with Murillo's works; and it has retained a large number of the best. In one of the chapels of its cathedral may be seen the largest painting by Murillo, the *Ecstasy of S. Antony of Padua*. In the gallery of pictures formed in an old convent are the *Miracle of the Loaves and Fishes*, *Moses striking the Rock*; and other works in the Provincial Museum are *S. Felix of Cantalisi*; the *Madonna de la Servilleta*; *S. Thomas of Villanueva* distributing alms to

the poor—the painting which Murillo himself preferred of all his works—lastly, the one of his numerous *Conceptions* which is called the *Perla de las Concepciones*. This is a symbolical representation of the favourite doctrine of the Spaniards, which has become the dogma of the Immaculate Conception. It is, in reality, an apotheosis of the Virgin.

Forty-seven pictures by Murillo are collected in the National Museum at Madrid. From this number we must choose a few for special mention. Of the cold style we prefer a *Holy Family*, usually termed *with the little dog*; the *Martyrdom of S. Andrew*; and the smallest of his *Annunciations*.

The warm style was that which Murillo himself seems to have preferred. All his Ecstasies of Saints, and the number of these is great, were treated in this manner. The Museum at Madrid possesses a fine example, *S. Ildefonso*. The Virgin appears to the Saint and presents him with a chasuble for his new dignity of archbishop.

It is in these scenes of supernatural poetry that the pencil of Murillo, like the wand of an enchanter, produces marvels. It might be said of the two great Spanish masters that Velazquez is the painter of the earth, and Murillo of heaven.

Although the Academy of S. Fernando at Madrid can only show four pictures by Murillo, yet these are master-pieces, the *Resurrection*, the *S. Elizabeth of Hungary*, sometimes called *el Tiñoso*, and the two vast pendants, usually called *los Medios puntos*, relating the legend of *S. Maria in Neve*.

Murillo, having been far more fertile than Velazquez, is much better known out of Spain. The Hermitage of S. Petersburg has twenty pictures by him in its catalogue.

Without accepting all of these, we may, at least, mention a *Conception*, beautiful even among so many others; a *Nativity* which, in its arrangement, reminds us of Correggio's *Notte*. At Berlin there is an *Ecstasy of S. Antony of Padua*, which, without equalling the brilliant masterpiece that Murillo left as a last gift to the cathedral of his native city, yet, at all events, recalls the highest qualities of the painter of Seville. It is in his tender passionate style. Munich is still richer in possessing excellent works in different styles: *S. Francis de Paula curing a Paralytic at the door of a church*, and five of the best of his beggar subjects.

A large picture, formerly an heirloom of the Marquises of Pedroso, at Cadiz, was in 1837 bought by the National Gallery in London for about four thousand guineas. It is a *Holy Family*. In this picture, between His mother and Joseph, who are worshipping on their knees, the Child Jesus stands on the broken shaft of a column, gazing towards heaven as if wishing to leave earth, and united in thought to the two other persons of the Trinity—the Holy Spirit, who in the form of a dove, is hovering over his head, and the Father, who is above, amidst a choir of seraphim. The National Gallery also possesses two other pictures by Murillo, a *Spanish peasant Boy*, doubted by some critics, and a *S. John and the Lamb*. In the Duke of Sutherland's gallery the places of honour are justly occupied by two large pictures by Murillo, brought from Seville to London through the collection of Marshal Soult—*Abraham receiving the three Angels*, and the *Return of the Prodigal Son*. They have been provided with magnificent frames, in which are the verses of Scripture which explain the subject, and surmounted by gilded busts of the

painter whose life was so simple and devoid of pomp. The *Prodigal Son* is, however, far superior to the *Abraham*. The group of the wretched and repentant son kneeling at the feet of his noble and affectionate father; the group of



Fig. 162.—S. John the Baptist. By Murillo.
In the Prado Museum, Madrid.

the servants hastening to bring food and clothes; even to the little dog of the family, who has come to recognize and caress the fugitive, and the fat calf which is to be killed

for the rejoicings;—all is great and wonderful in composition, expression and incomparable colouring. This *Prodigal Son* deserves, perhaps, to be called the greatest work of Murillo out of Spain. The private galleries of England are tolerably rich in works by and attributed to Murillo.

Of his ten works in the Louvre the most famous are the *Immaculate Conception*, for which the enormous sum of 615,300 francs was paid, and the *Beggar Boy*, who is crouching on the stone floor of a prison or a garret, with a pitcher by his side.

Ignacio Iriarte (1620—1685) was famous as a landscape painter. Murillo frequently painted figures in his landscapes, but this partnership—which was beneficial to both—was unfortunately dissolved by a quarrel as to who should paint first and who last on the *Life of David* which had been ordered by the Marquis of Villamanrique. Murillo finally changed the subject to the *Life of Jacob*, and executed the whole work himself. It is now in the Grosvenor House Gallery. Madrid possesses several of Iriarte's best pictures. The Louvre has a *Jacob's Dream*.

Francisco de Herrera (1622—1685) is called "el Mozo" (the younger) to distinguish him from his father "el Viejo." After studying for some time with his father, he left him on account of his violence, and went to Rome and then improved his style by close attention to the works of the great Italian painters. Besides historic pictures, he excelled in painting flowers and still life, and especially fish, whence he was called by the Italians "lo Spagnuolo degli Pesci."

Sebastian Gomez (1646—1690?), commonly called the "Mulatto of Murillo," was in a great measure self-taught.

As Pareja learned his art by secretly studying the works of Velazquez, so did Gomez, by attention to the productions of Murillo. After years of careful study, Gomez ventured to complete an unfinished sketch of the *Virgin's Head* by his master. Murillo was pleased with the attempt, and encouraged Gomez to go on with his adopted profession. His paintings are defective in drawing and composition, but in colour they imitate successfully the great Murillo.

Juan de Valdés Leal (1630—1691), the sculptor, architect and painter, studied in the school of Antonio del Castillo, and was subsequently one of the most famous painters in Seville: indeed, after the death of Murillo in 1682, he was second to none. He was one of the founders of the Academy of Seville. His works are to be seen in churches of Seville and Cordova.

Pedro Nuñez de Villavicencio (1635—1700), of a noble family, studied art for amusement under Murillo as Beltraffio did under Leonardo da Vinci. Burmudez tells us that he painted children, especially of the poorer class, in a manner little inferior to that of Murillo. He was one of his master's executors.

Acisclo Antonio Palomino y Velasco (1653—1725), the Vasari of Spain, was first destined for the Church, but soon gave proofs of his love of art. Palomino subsequently painted at Madrid, where he became quite a famous artist, in the Alcazar, the Escorial, at Salamanca and at Granada. Though a very fair artist, he is much more famous as the historian of the artists of Spain. Scarcely resembling Vasari in his pleasing style of narrative, he is unfortunately like him in being, as regards dates, open to criticism—not to say untrustworthy.

Alonso Miguel de Tobar (1678—1758), though scarcely

worthy of much praise as an artist, is noticeable for the exactitude with which he succeeded in imitating the works of the great Murillo. A copy by him of Murillo's portrait of himself, now at Althorp, is in the Madrid Gallery. Of his original works, we may notice an *Enthroned Madonna* in the cathedral of Seville. Of his copies of Murillo's works, we may mention a *Holy Family*, painted for the church of Maria la Blanca de Seville, which was at the time thought to be the original; and a *S. John and the Lamb* after the picture now in the National Gallery. It is probable that many pictures, commonly called replicas by Murillo, are copies by Tobar.

Francisco Meneses Osorio (fl. ab. 1700) is also chiefly famous for his exact copies of Murillo's works; he excelled especially in representing beggar boys and similar subjects. He is said to have partly finished the *S. Catherine* which Murillo's death caused him to leave uncompleted. Seville possesses the greater part of Osorio's works.

3. *The Castilian School.*

This can not be called the school of Madrid, for, during the lifetime of the painters who founded it, Madrid did not as yet exist, at least, not as the capital of the Spanish monarchy. But after the caprice of Philip II. had raised Madrid to the rank of a metropolis, all the dispersed elements of the Castilian school soon assembled in that city. It was at Valladolid that Alonso Berruguete lived; at Badajoz, Luis de Morales; at Logroño, in the Rioja, Juan Fernandez Navarrete; at Toledo, Domenico Theotocopuli. But we must not pass by these earlier masters without a short mention of

Alonso Berruguete, painter, sculptor, and architect

(1480—1561), who took lessons at first from his father Pedro, and in the year 1503 went to Florence and studied under Michelangelo, whose famous cartoon of the *Pisan war* he copied. He then went to Rome, where he assisted his master in the great works at the Vatican, ordered by Julius II. On his return to Spain in 1520—though he found himself famous and was appointed sculptor and painter to Charles V., as he had been to Philip I., before he quitted his native country—he scarcely painted anything but altar-screens for churches, which required a union of the three arts which he cultivated—painting, sculpture, and architecture.

Luis de Morales, called el Divino (1509?—1586), is a painter of whose life very little is known. About 1564 he was summoned to Madrid by Philip II., but he soon returned to Badajoz. When Philip II. visited that city in 1581, and found the artist in poverty, he gave him a yearly pension of three hundred ducats.

His pictures, frequently painted on copper or wood, are as a rule very small and simple; the most complicated are those representing the *Madonna supporting a Dead Christ*. There are some works, however, of Morales in which there are whole-length figures, such as the six large paintings of the *Passion*, which decorate the church of a small town in Estremadura, Higuera de la Serena. Madrid has only succeeded in collecting in its museum five works by his hand, which proves that they are rare, when authentic. The *Circumcision* is the largest, and seems to be the best of the five. Genuine works by Morales are rarely to be seen out of Spain. His efforts were cramped by the narrowing thralldom of the rules with which Spanish painters in his time were compelled to comply,

and most of his heads express agonised despair or hopeless resignation.

Alonso Sanchez Coello (ab. 1515—1590) was not only the *pintor de cámara* to the son of Charles V., but also one of his intimate courtiers (*el privado del rey*). He painted several pictures on sacred history for different altars in the Escorial; and also the portrait of the celebrated founder of the Order of the Jesuits, *Ignatius Loyola*.

Juan Fernandez Navarrete (1526—1579) — called on account of his being deaf and dumb, *el Mudo*—after having received instruction in the elements of painting from a monk, Fray Vicente, of the convent of La Estrella, was taken by his family to Italy, where he stayed for about twenty years.

He visited Rome, Naples, Florence and Venice, and settled down near Titian, whose disciple he became. It was at the Escorial that *el Mudo* completed his principal work,—a series of eight large pictures, some of which have since perished in a fire. Amongst those which were preserved may be mentioned, a *Nativity*, in which *el Mudo* undertook to vanquish a considerable difficulty: he introduced three different lights into picture; one which proceeds from the Holy Child, another which descends from the Glory and extends over the whole picture, and a third from a torch held by S. Joseph. He has been called the “Spanish Titian.”

Domenico Theotocopuli (ab. 1548—1625), known in Spain as “*el Greco*,” a Greek by parentage and perhaps by birth, was a painter, sculptor and architect, and the founder of the school of Toledo. He studied under Titian at Venice, and then settled at Toledo about 1577. He

became known there by a large picture of the *Parting of Christ's raiment*, quite Venetian in its character. Soon after, changing his style, he adopted a pale greyish colouring, which makes all the figures appear like so many ghosts and shadows. He was a better instructor than painter.

Juan Pantoja de la Cruz (1551—1609), the pupil of Sanchez Coello, has left a gallery of portraits, even in his historic pictures. There are twelve historic portraits by him in the Madrid Gallery.

Pedro de las Cuevas (1568—1635) is scarcely worthy of mention as an artist, but he sent forth from his academy some of the best artists of that time. Amongst these were

Antonio Arias Fernandez (died 1684), who was at the early age of twenty-four considered one of the best painters in Spain. In the convent of San Felipe are eleven scenes from the *Passion of our Lord*.

Juan Carreño de Miranda (1614—1685), who also studied under Bartolomé Roman, a pupil of Velazquez. At Madrid, Carreño painted for the convents and churches many pictures which gained him great fame. Besides his works at Madrid, he painted at Toledo, Alcalá de Henares, Segovia, and at Pamplona.

Felipe de Liaño (died 1625), who studied art under Alonso Sanchez Coello, excelled in portraiture—especially in his small pictures, which are noticeable for the beauty of their colour, whence he has been called “el pequeño Tiziano.”

Luis Tristan (1586?—1640) studied under Theotocopuli, whom he surpassed in design if not in execution, but who nevertheless was always ready to recognise his pupil's merit. Tristan's masterwork was a series of pictures in

the church of Yepes, a small town near Toledo, which with Madrid, can boast of possessing the greater part of his works.

4. *The Italian-Spanish Painters of Madrid.*

It was at this period that three families of artists, all natives of Tuscany, came to settle at Madrid. These were the Carducci, the Cajesi and the Ricci, which names were, by the Spaniards, turned into Carducho, Caxés and Rizi. We must grant a separate mention to the most famous of each family.

Bartolommeo Carducci (1560—1608) studied art under Federigo Zuccaro, whom he accompanied to Spain towards the end of the sixteenth century. He painted, in conjunction with Pellegrino Tibaldi, the ceiling of the library in the Escorial, where he also executed various frescoes. The *Descent from the Cross*, which he painted in the church of S. Felipe el Real at Madrid, increased his fame—already considerable.

Vincenzio Carducci (1585—1638) was a pupil of his elder brother Bartolommeo, and was by him taken to Spain, where he afterwards resided—in fact he was wont to consider himself a Spaniard rather than an Italian. He died while painting a *S. Jerome*, which bears the inscription, “Vincensius Carducho hic vitam non opus finiit 1638.” He has left ‘*Diálogos on Painting*’ (‘*Dialogos de las Excelencias de la Pintura*’), published at Madrid in 1633, which has been much esteemed.

The Museo Nacional, Madrid, still retains the greater number of the works which Carducho executed for one of the largest orders recorded in the history of art. The Carthusian convent of el Paular intrusted him with the entire decoration of its great cloister. He was to represent the

Life of S. Bruno, the founder of the order, and the *Martyrdoms and Miracles of the Carthusians*. By a contract of August 26th, 1626, between the prior and the painter, it was agreed that the latter should deliver fifty-five pictures in the space of four years, all of them to be painted entirely by himself, and the price to be fixed by competent judges. This singular contract was punctually executed.

Patricio Cajesi (died 1612) was invited to Madrid by Philip II., who employed him in the palaces of that city. He was also commissioned to decorate the Queen's Gallery in the Prado. The paintings which he executed there perished in the great fire in that palace.

His son and pupil, Eugenio Caxés (1577—1642), a native of Madrid, was also a painter. He assisted his father in the works which he executed for Philip III., who appointed him his painter, on the death of old Patricio in 1612. Eugenio painted many works in the churches and convents of Madrid, but many of them have perished by fire, as have also the frescoes which he executed in conjunction with Vincenzio Carducci in the Prado. In the Gallery at Madrid there is the *Landing of the English at Cadiz under Lord Wimbledon in 1625*, by this artist.

Fray Juan Rizi (1595—1675) and his brother Francisco Rizi (1608—1685), sons of Antonio Ricci of Bologna, were both born at Madrid. The former studied under Magno, took the cowl and painted chiefly for religious houses, and the latter received instruction from Vincenzio Carducci, was appointed painter to the cathedral of Toledo and to Philip IV., and subsequently to Charles II.

Many of Francisco Rizi's works are in the churches and convents of Madrid, but the Gallery can boast of only one work, a *Portrait of an unknown knight*.

Returning to real Spanish artists, we now come to Spain's greatest painter.

5. *Velazquez and his Followers.*

Diego Rodriguez de Silva y Velazquez, who, according to the custom of his country, retained his mother's name, was born at Seville, and baptized there June 6, 1599. His two masters were Herrera el Viejo and Francisco Pacheco.

Velazquez must have seen, even at Seville, several paintings from Italy and Flanders; he also saw there the works of Luis Tristan, of Toledo, whose taste he admired. It was then that he felt the necessity of going to Madrid to study the works of the masters of his art. Pacheco had then just given him the hand of his daughter, Doña Juana. He started for Madrid in the spring of 1622, when twenty-three years of age, and there studied hard in the rich collections of the palaces of Madrid and the Escorial. The next year he returned to that city. Pacheco accompanied his son-in-law in this second journey, feeling sure that glory and fortune awaited him at court. And, indeed, his first pictures showed what he could do. Philip IV. ordered a portrait of himself, with which he was so delighted, that he immediately collected and caused to be destroyed all the portraits that had yet been taken of him, and he named Velazquez his private painter (*pintor de cámara*). To this title was added later those of usher of the chamber (*ujier de cámara*) and of *apostentador mayor*. Besides this, Velazquez was admitted to intimacy with the king, and was counted all the remainder of his life among those courtiers who were called *privados del rey*.

The following year Velazquez set out for Venice, where

he studied Titian, Tintoretto and Paolo Veronese; then he went to Rome, where he copied a large part of the *Last Judgment* by Michelangelo, the *School of Athens* by Raphael, and other works of these two great rivals in fame. After more than a year occupied with these labours done in retirement, and after having visited Naples and his fellow-countryman Ribera, Velazquez returned to Madrid in 1631, with his talent ripened and matured. The artist received a splendid welcome at the court, and Velazquez from that time occupied without dispute the first rank among the painters of his country. A commission given him by this prince for the purchase of some works of art caused him to return to Italy in 1648. He could then visit Florence, Bologna and Parma, whither he was attracted by the works of Correggio. On his return to Madrid, Velazquez continued his labours peacefully until his death.

We now pass to the consideration of his works. Sixty-nine paintings by him are now collected in the Museum at Madrid, and in this number are included all his principal pictures; that is to say, except a very few carried out of Spain either as royal gifts or as the spoils of war, the whole works of Velazquez are in this museum.

He tried every style, and succeeded in all; he painted with equal success history (profane, at least), portraits, both on foot and on horseback, men and women, children and old men, historic landscapes, animals, interiors, flowers and fruits. We will neither notice his small dining-room pictures (*bodegones*) nor his little domestic scenes in the Flemish style. The most celebrated of his landscapes, at all events at Madrid, are a *View of Aranjuez* and a *View of the Prado*.

Amongst his historic landscapes we must especially mention the *Visit of S. Antony to S. Paul the Hermit*.

In portrait-painting Velazquez shares the glory of Titian, Van Dyck and Rembrandt. He has surpassed all his fellow-countrymen, and is scarcely equalled by his great rivals in other schools. Nothing can surpass his skill in depicting the human form, or his boldness in seizing it under its most difficult aspects: for example, the equestrian portrait of his royal friend, *Philip IV.*, the queen *Elizabeth of France*, and *Marian of Austria*, the young *Infanta Margaret*, and the *Infante Don Balthazar*, sometimes proudly handling an arquebus of his own height, or else galloping on a spirited Andalusian pony. The *Count-duke of Olivarez*, another protector of the artist, is represented on horseback and clothed in armour; and in this picture, besides an equal amount of resemblance and life, there is also an energy and commanding grandeur which the painter could not give to the indolent monarch.

Unlike the Italians and all his fellow-countrymen, Velazquez did not like to treat sacred subjects. He has consequently left scarcely any picture of that subject.

As for the profane pictures, *genre* paintings in their subjects, but historic by their dimensions and style, they are sufficiently numerous to satisfy the eager curiosity of the admirers of Velazquez. There are five principal ones in the museum at Madrid. That which is called *Las Hilanderas* (the tapestry weavers) shows the interior of a manufactory. In an immense room, only dimly lighted in the hottest time of the day, workwomen are occupied with the different employments of their trade, whilst some ladies are being shown some of the completed work. Velazquez, who usually placed his model in the open air

and sunshine, has here braved the contrary difficulty. His whole picture is in a half-light, and, playing with such a difficulty, he has succeeded in producing the most wonderful effects of light and perspective. The exclusive lovers of colour place *Las Hilanderas* as the first of his works.

La Fraga de Vulcano (the Forge of Vulcan) is also reckoned among his masterpieces.

The *Surrender of Breda*, which is usually called in Spain *las Lanzas* (the Lances), is still a better work (Fig. 163). The subject of it is very simple. The Dutch governor is presenting Spinola, the general of the Spanish forces, with the keys of the surrendered town. But of this Velazquez has made a great composition. On the left there is a part of the escort of the governor; his soldiers still retain their arms, arquebuses, and halberts. On the right, before a troop, whose raised lances have given the picture the name it bears, is the staff of the Spanish general. Velazquez has concealed his own noble and earnest face under the plumed hat of the officer who occupies the farthest corner of the picture. Every point in this immense picture is worthy of praise. As a whole it is grand, and the details are thoroughly artistic and full of truth.

To pass from the *Surrender of Breda* to the *Drinkers* (*Los Borrachos*), is to pass from an epic poem to a drinking song, and yet, instead of being inferior to the other, it is perhaps even greater. It is merely a comic scene, and yet it is one of those pictures of the beauty of which no description can give an idea. It is said that Sir David Wilkie went to Madrid expressly to study Velazquez, and that, still further simplifying the object of his journey, he only studied this one picture.



Fig. 163.—The Surrender of Breda. By Velazquez.
In the Madrid Museum.

We know only one other picture which, as an imitation of nature, equals or perhaps even surpasses that of the *Drinkers*; and this other is also by Velazquez. This picture, which is usually called *Las Meninas* (the maids of honour), represents Velazquez painting the portrait of the Infanta Margaret, who is surrounded by her maids of honour. The Belvedere, Vienna, possesses an interesting painting from the hand of Velazquez—one showing the portraits of his own family. In the National Gallery are a *Boar-hunt at Aranjuez*, a *Nativity*, and a *Portrait of Philip IV. of Spain*; also a *Dead Warrior*—known as *el Orlando Muerto*. The *Water-carrier (Aguador)* at Apsley House is his most celebrated picture in England; it is well known from engravings.

Everywhere else, at S. Petersburg, Munich and Dresden, we merely find simple portraits as specimens of Velazquez, and some of these are rather by his copyists than by himself. His compositions give us a vivid insight into the national life of his day; the figures are evidently studied from the life, and the most humble scenes, whilst faithfully rendered, are never vulgar under his treatment. With a keen sense of humour, and a wide sympathy with human nature, under whatever rough disguise, he gave to his rustic groups a life and character scarcely inferior to that with which we are familiar in Hogarth's marvellous satires.

Juan Pareja (1610—1670), a mulatto, the slave and valet of Velazquez, whose business it was to pound the colours, clean the brushes, and put the colours on the palette, conceived a great desire to be an artist. During the day he watched his master paint, and listened to the lessons he gave to his pupils; then, during the

night, he practised the lesson with pencil and brush. Not till he was forty-five years old, did he think himself sufficiently skilful to reveal the secret so long kept. He then placed a picture which he had done amongst those of Velazquez, which he knew Philip IV. would look out, and thereby gained his freedom.

Juan Bautista Martinez del Mazo (1620?—1687), the son-in-law of Velazquez, was one of his most skilful pupils. He was especially celebrated for his power of imitation: Palomino relates that copies of Titian, Tintoretto and Paolo Veronese, which Mazo made in his youth, were sent into Italy, where they were, doubtless, admitted for originals. Mazo succeeded especially in copying the works of his master.

Claudio Coello (ab. 1635—1693) was in the Castilian school what Carlo Maratti had been in the Roman, "the last of the old masters." His father, a sculptor in bronze, intended his son for the same profession, but Coello developed a decided talent for painting; he improved his style by studying the works of Titian, Rubens and other great masters in the royal galleries. His masterpiece, which occupied him more than two years, is still in the Escorial: it represents the *Collocation of the Host* (*el Cuadro de la Forma*), and contains the portraits of Charles II. and many of his courtiers.

Juan de Alfaro y Gamez (1640—1680) studied first under Antonio del Castillo, but subsequently with Velazquez, in whose school he greatly improved his colouring. Alfaro is said to have been absurdly vain. It is related of him by Palomino, that being employed to paint scenes from the *Life of S. Francis* for the cloister of the convent to that saint, he copied his subjects from prints and

then signed each picture, "Alfaro pinxit;" the historian further tells us, that Alfaro's old master Castillo, in order to rebuke him, obtained leave to execute one, and then signed it, "Non pinxit Alfaro," which henceforth became a proverb. The masterpiece of Alfaro is his *Guardian Angel*, in the church of the Imperial College at Madrid.

After the death of Coello, the kings of Spain had, for many years, none but foreign painters. Charles II. sent for Luca Giordano (1632—1705), by whom there are no less than sixty-five works in the Madrid Gallery; Philip V. to France for Jean Ranc (1674—1735) and Michel Ange Houasse (1675—1730); and Charles III. to Italy for the German, Raphael Mengs.

To come down nearer to the present time, we have but to mention a few names.

Francisco Goya y Lucientes (1746—1825) was his own instructor, and took lessons only of the old masters. From this singular education his talent took a peculiar bent—inaccurate, wild and without method or style, but full of nerve, boldness and originality. Goya is the last heir, in a very distant degree, of the great Velazquez. His is the same manner, but looser and more fiery. In this genre he is full of wit, and his execution is always superior to the subjects. But, like Velazquez, Goya founds his best title to celebrity on his portraits. His equestrian portraits of *Charles IV.* and *Maria Louisa* are in the Madrid Gallery. He is best known for his etchings, which are very good. Eighty of these have been collected into a volume, which is called the 'Works of Goya.' These are witty allegories on the persons and things of his own time, and remind us of Rembrandt in their vigour and

pointedness, of Callot in their invention, and of Hogarth in their humour.

After Goya there was a complete gap in Spanish art, but at the time of the Universal Exhibition at Paris in 1867 it was found to be reviving. Spain maintained her position honourably amongst the assembled nations. She was also again well represented at Paris in 1878. Within the last few years several painters have risen up, and become celebrated; and of two of these we must give a brief record.

Mariano Fortuny y Carbó (ab. 1838—1874) received his first instruction in art from a pupil of the great German master, Overbeck. He afterwards went to Madrid to study the works of Velazquez and Goya; but although he carefully examined the paintings of these masters, Fortuny never servilely copied them. In fact, his chief claim to renown as a painter is based on his originality. He painted in Madrid, Paris and Rome.

Eduardo Zamacois (1842—1871) studied painting under M. Meissonier. Many of his best pictures have been exhibited in the Paris Salon; two are especially worthy of mention, *Buffon au 16^e Siècle*, exhibited in 1867, in which year he gained the medal of the society, and *L'éducation d'un Prince* in 1870.

Modern Spanish art is characterised by force and warmth of colouring.

VII. PAINTING IN THE NETHERLANDS IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

IN a previous chapter we spoke of the decline of Flemish and Dutch art in the sixteenth century, in consequence of a mistaken attempt to imitate the great masters of Italy. It is now necessary to notice a revival of painting in the seventeenth century, both in Flanders and Holland, characterized by a return to the realism of the Van Eycks, combined with something of Venetian breadth, great harmony of colouring, and general balance of tone.

1. *The Antwerp School.*

(a) *Rubens and his Contemporaries.*

In Flanders, the leader of the new movement was Peter Paul Rubens (1577—1640), a native of Siegen in Westphalia, who brought about a complete reform in Flemish painting. Gifted with a powerful original genius, Rubens threw into his works something of the fire and energy we have noticed in those of Michelangelo: his mastery of colouring, his brilliant execution, fertility of imagination, and vitality of expression, are acknowledged by all — although it is impossible to deny that his figures are sometimes coarse, and that he betrayed a want of feeling for spiritual beauty, especially noticeable in his sacred subjects.

He first studied under one Tobias Verhaeght and Adam von Noort; he then, in 1596, entered the atelier of Othon van Veen, with whom he remained four years.

In 1597 he entered the Guild of Painters of Antwerp;

and on leaving Van Veen, in 1600, he paid a visit to Italy. He resided at Venice, where he studied the works of Titian and Paolo Veronese, and was much patronized by the Duke of Milan. In 1605 he went on a diplomatic visit to Philip III. of Spain. There he executed portraits of eminent personages of the Court. On his return to Italy, Rubens went again to Rome, then through Milan to Genoa, where he painted many pictures for the palaces of the Genoese nobles. In 1608, on hearing that his mother was dangerously ill, Rubens quitted Genoa in haste, but unfortunately arrived at Antwerp too late to see his parent alive. He had intended to return to Mantua, but the Archduke Albert persuaded him, much against his inclination, to remain in the Netherlands, and in 1609 appointed him court-painter to himself and his Duchess Isabella. He consented, on the understanding that he might reside in Antwerp. There he married his first wife, Isabella Brandt; and in the following year he erected a magnificent mansion for himself, and became the head of an illustrious school of painters.

In 1621—25 Rubens was at work, in Paris and in Antwerp, on the series of paintings to illustrate the *Life of Marie de Médicis*, for the decoration of the Luxembourg: the series is now in the Louvre.

Soon after his return to Antwerp from Paris, Rubens started in 1626 on a tour through Holland, and during his journey visited many Dutch painters of importance. In this year his wife Isabella died, leaving him two sons, whose well-known portraits are in the Liechtenstein Gallery in Vienna. In 1627 he was employed in diplomatic service at the Hague, and in the following year he was sent by the widow of the Archduke Albert, the Infanta

Isabella, as ambassador to Philip IV. of Spain. In the following year the Infanta sent him, in the same capacity, to Charles I. of England. Rubens was kindly and graciously received by Charles I., who conferred on him the honour of knighthood, at the same time presenting him with his own sword, and throwing round his neck a costly chain, which the painter ever afterwards wore in remembrance of the monarch. He was in the same year knighted by Philip IV. of Spain.

Rubens, while in England, made the designs for the great ceiling-piece for Whitehall; the work was completed afterwards on his return to Antwerp. He is said to have received as much as £3000 for it. He returned to Antwerp in 1630, and in the following year married his second wife, Helena Fourment, when she was but sixteen years of age. By this marriage he had five children, all of whom survived him.

On the 30th of May, 1640, this great painter, the protector of artists, and friend of kings and nobles, died, possessed of great wealth, celebrated, and much honoured, at Antwerp, where he was buried with great pomp in the church of S. Jacques.

It would be utterly impossible here even to name a tenth part of Rubens's works, for his love of work was so constant, and his fertility so wonderful, that there are nearly fifteen hundred of his pictures which have been engraved, and this enormous number is scarcely half his productions. At the same time it must be remembered that many works attributed to him were executed from his designs by his pupils.

The celebrated *Descent from the Cross*, which is unanimously considered the finest of all his works, is in the

Cathedral of Antwerp. It is needless to describe the subject. It is a large scene of high character, in which we find a nobler conception and more finished execution than usual, besides calmness in the midst of energetic movement, and also, in this instance, no less grandeur than fire and energy. The merits of the work are much increased by its perfect unity. On the wings are the *Visitation* and *S. Simon*.

Of the other pictures by Rubens at Antwerp we must mention the *Raising of the Cross*, the pendent of the *Descent*; a vast *Assumption of the Virgin*, placed over the high altar in the same cathedral, the colouring of which is magnificent; besides the eighteen pictures in the Museum, amongst which may be found a *Last Communion of S. Francis*, unsurpassed, perhaps, by any other work of Rubens. In the Pinakothek at Munich are nearly a hundred pictures by him: of these the principal are a *Last Judgment*; the *Battle of the Amazons*; *Castor and Pollux carrying off the daughters of Leucippus*; *Children carrying flowers*; and several portraits of himself and his two wives.

The Belvedere, Vienna, possesses a *Portrait of Helena Fourment*; a *Festival of Venus*; an *Assumption*; *Ignatius Loyola curing a demoniac*; and its companion, *Francisco Xavier preaching to the Indians*; the *Four Quarters of the Globe*; *S. Ambrose refusing to allow the Emperor Theodosius to enter the Cathedral of Milan* (of which a copy by Van Dyck is in the National Gallery) (Fig. 164); and one of his best pictures, the *Appearance of the Virgin to S. Ildefonso*. In the Liechtenstein Gallery at Vienna are the well-known pictures of his *Two Sons*, and a series illustrating the *History of Decius*.

There are forty-three of Rubens's paintings in the Louvre:



Fig. 164.—Archbishop Ambrose refusing to admit the Emperor Theodosius into Milan Cathedral. By Rubens.
In the Revue de l'Époque.

the highest number by any single master to be found in the whole catalogue. The greater part of this number, and certainly the most important, forms a series, and may be considered as a single work. This is called the *History of Marie de Médicis*. It was intended merely as the decoration of a palace; it is now in the Louvre, and will be henceforth the chief ornament of that museum, as it is one of the finest works of the master. There are two *Landscapes*, one of which is lighted up by a rainbow; a large *Kermesse* or *Fair*, which is no less gay and animated than if it were by Jan Steen.

In the Hermitage at S. Petersburg is the *Feast in the House of Simon the Pharisee*, and many other works.

At Blenheim, the seat of the Duke of Marlborough, are, among other of his works, the *Rape of Proserpine*; a portrait of his second wife, *Helena Fourment*; and portraits of *Himself, his wife Helena, and a Child*, in one picture. In the National Gallery there are fourteen works by Rubens. Of these we must notice the *Peace and War*; the *Abduction of the Sabine Women*; the *Horrors of War*; the famous *Chapeau de Poil* (*Het Spaansch Hoedje*); the *Triumph of Julius Cæsar* (after a part of that of Mantegna in the gallery at Hampton Court); and two fine *Landscapes*. At Grosvenor House, the Duke of Westminster possesses a fine work, the *History of Ixion and the Cloud*, and at Hampton Court is a fine work of *Diana and her Nymphs*. Good examples of Rubens are also to be found at Buckingham Palace, Leigh Court, Longford and Warwick Castle.

We have now to mention of a few Flemish painters who were cotemporary with Rubens.

Abraham Janssens, van Nuyssen (1567—1632) visited Italy, but his pictures, frequently showing the effect of torchlight, are more after the style of Rubens than of the transalpine masters. Though sometimes a better draughtsman than Rubens, Janssens is far inferior to him in colour.

Martin Pepyn (1575—1643) is a painter who maintains a half-way position between the first decline of Flemish art and its revival under Rubens. He went when young to Italy, where he resided for some time and executed several important works.

Frans Snyder (1579—1657)—who, among the Flemish animal painters of the time, was second only to Rubens—studied art under “Hell” Brueghel, and also, it is said, under Hendrik van Balen, from whom he acquired the art of flower and fruit painting. Snyder subsequently changed his subject to wild animals, in the representation of which, in their untamed and savage natures, he specially excels. He is said to have studied for some time in Italy—chiefly at Rome. He was invited to Brussels by the Archduke Albert, Governor of the Netherlands, for whom he executed numerous works. He was also employed by Philip III. of Spain. He often worked in conjunction with Rubens and Jordaens. His works are common on the Continent, but are only seen in private collections in England. The National Gallery does not possess a specimen of this master. A *Bear-hunt* by him is in the possession of the Duke of Westminster at Grosvenor House.

Kasper de Crayer (1582—1669) studied at Brussels under Raphael van Coxcien (the son of Michiel van Coxcien). His most famous pictures were those he executed for the Abbey of Affleghem: of these, the *Centurion*

before Christ is the principal. The Ghent Museum possesses the *Coronation of S. Rosalia* and the *Martyrdom of S. Blaize*.

Jan Wildens (1580—1653) and Lucas van Uden (1595—1672) were celebrated for their landscapes. They frequently painted backgrounds to the pictures of Rubens and other figure painters. Van Uden may be well studied in the Dresden Gallery.

Gerard Zegers (1591—1651), a pupil of Van Balen and Abraham Janssens, painted in Italy and Spain. The Antwerp Museum possesses his masterpiece, the *Marriage of the Virgin*.

Joost Suttermans (1597—1681), though a Fleming by birth, really belongs to the Florentine School. He went to Italy in early life, and was chiefly employed by the Grand Dukes of Tuscany.

Theodoor Rombouts (1597—1637) painted in early life in Italy, but returned to Antwerp, and became famous for his sacred pictures. His masterpiece is the *Deposition from the Cross*, in the Cathedral at Ghent.

(b) *The Pupils of Rubens.*

Of Rubens's numerous pupils the chief was Antoon van Dyck, whose works are as well known in England as those of any other master. Inferior to Rubens in imagination and energy of character, he excelled him in feeling for spiritual beauty, in elevation of sentiment, and refinement of execution. Van Dyck was pre-eminently a portrait painter, and as such is admitted to rank with Titian; but he also attained to high excellence in the treatment of sacred subjects.

Antoon van Dyck (1599—1641), of Antwerp, originally

studied under Van Balen, and was, then, first pupil and subsequently assistant of Rubens. In 1621 he paid a short visit to England, and two years later set out for Italy, and chiefly resided at Genoa. He returned to Antwerp in 1626, and in 1630 went by way of the Hague



Fig. 165.—The Children of Charles I. By Van Dyck.
In the Dresden Gallery.

to London; he did not stay here long, as he did not receive the patronage he had been led to expect. However, shortly after his return to Flanders, Charles I. sent for him (in 1632), and gave him apartments at Blackfriars, granted him a pension, appointed him court painter, and

conferred on him the honour of knighthood ; and for several years he enjoyed great popularity.

Although his life was far shorter than that of Rubens, Van Dyck executed a very large number of paintings. Of his sacred subjects we may name the *Crucifixion*, in the cathedral of Mechlin, a fine example of this class ; a *Pietà* and a *Crucifixion*, both in the Pinakothek, Munich ; a small *Entombment*, in the Antwerp Cathedral ; and the *Virgin and Child enthroned with SS. Peter and Paul*, and the *Vision of Hermann Joseph*, both in the Belvedere, Vienna ; the *Betrayal of Christ*, in the Madrid Gallery ; the *Martyrdom of S. Peter*, in the Brussels Gallery ; the *Madonna with the Partridges*, in the Hermitage, S. Petersburg ; and a *Pietà*, in the Louvre.

In portraiture Van Dyck rises to the greatest height, and fears no rival but Titian, Holbein, Velazquez and Rembrandt. We have merely time to take a rapid survey of the most celebrated of his portraits, which have been dispersed over Europe. Italy—where Van Dyck remained for five years in order to complete before the works of Titian the lessons of Rubens—has retained several of his portraits.

In England, the National Gallery shows with pride one of the greatest works of Van Dyck. This is the bust of an old man of a grave and noble countenance, who is said to be the learned *Gevartius* (Gevaerts, historiographer of Antwerp), but who is rather, according to the engraving by P. Pontius, *Cornelis van der Geest, artis pictoriæ amator*. The National Gallery also contains a *Portrait of Rubens* ; a *Study of Horses* ; *His own Portrait* ; and copies of two of Rubens's pictures—*The Emperor Theodosius refused admission into the church by St. Ambrose* (see Fig. 164), and the

Miraculous Draught of Fishes. At Windsor, among many other of his works, there is the portrait of a *Mrs. Margaret Lemon*, which is beautiful, both from nature and art, and *Charles I. on horseback*, of which a replica is at Hampton Court. It would be useless to attempt to mention the works by Van Dyck in private collections in England. They abound in all the great houses of the nobility. In the National Portrait Exhibition of 1866 no less than seventy-two of his pictures were shown, and they frequently appear in the yearly exhibitions of works by the "Old Masters" at Burlington House, *e. g.* in 1881 of a total of twenty-three Flemish pictures, eight were by his hand.

In the Pinakothek, Munich, the finest portraits are pendants, representing a *Burgomaster of Antwerp* and *His Wife*, both clothed in rich black robes. The pride of the Liechtenstein Gallery at Vienna are a *Princess of Thurn-and-Taxis*, and a *Head of a Warrior*, full of energy and power, said to be the famous *Wallenstein*, Duke of Friedland, the adversary of Gustavus Adolphus, and one of the most prominent chieftains in the Thirty Years' War.

The Hermitage also possesses a fine collection of portraits by Van Dyck: one of *Charles I.* of England, at twenty-five years of age, and *Henrietta Maria* of France, at twenty-six; the former in armour and the latter in court dress; and others.

The Louvre is not less rich. It possesses a *Portrait of Charles I.*, life-size, in the elegant costume of the cavaliers, and the *Three children of Charles and Henrietta Maria*, all celebrated, all crowned after their exile—*Charles II.*, *James II.*, and *Mary, wife of William of Orange*, whose son became William III. of England. There are, besides,

the portraits of two other brothers; these are *Ludwig I.*, Duke of Bavaria, and his younger brother, known as *Prince Rupert*; *Don Francisco de Monçada*, on horseback and in armour, perhaps the finest of the rare equestrian portraits by Van Dyck.

Jacob Jordaens (1593—1678), a pupil of Van Noort, was Rubens's most intimate friend and collaborateur, but, though he is not inferior to the great master in colour, yet he frequently degenerates into coarseness and vulgarity.

His pictures abound in the Netherlands, in churches, public buildings, and private galleries. His *Triumphal Entry of the Prince of Nassau*, executed in fresco, in the House in the Wood, near the Hague, is usually considered his masterpiece. Another fine work by Jordaens is a *Young Satyr* in the Amsterdam Gallery. An *Adoration of the Shepherds*, and a *Last Supper* in the Antwerp Gallery, also a *Crucifixion* in the church of S. Paul in the same city, only show how ill-adapted his style is for sacred subjects. His favourite subject was the old Flemish proverb, "*Zo de Ouden zongen, zo pypen de Jongen.*" Examples are in several galleries.

The *Miracle of S. Martin*, who is healing a demoniac before the pro-consul, and an allegory of the occupations and gifts of the *Autumn*, of much more sober colouring, though it loses nothing of its brilliancy, both in the Brussels Gallery, are two of his best works.

Abraham van Diepenbeeck (1607 — 1675) first studied art as a painter on glass, but afterwards gave himself up to acquiring, as far as possible, the style of his great master, Rubens. He painted in Italy and in Antwerp. He stayed in England for several years during the reign of Charles I., and was much patronized by the Duke of Newcastle.

His so-called *chef-d'œuvre*, an altar-piece in the church of Deurne, near Antwerp, was long ascribed to Rubens. Sandrart and Houbraken consider him the best painter on glass of his time. He is also famous for his designs for book illustrations.

Theodoor van Tulden (1607?—1676?), painter and engraver, was one of Rubens's favourite pupils; he helped him in his design for the triumphal arches erected on the occasion of the entry of Ferdinand into Antwerp, and also assisted in his *Apotheosis of Marie de Médicis*.

Erasmus Quellinus (1607—1678), under Rubens's able tuition, became a tolerably good painter. He aimed higher than his master's style, but did reach his mark. The museum and churches of Antwerp possess good specimens of this master.

His son, Jan Erasmus Quellinus (1634—1715), also a painter, visited Italy in 1640, and there studied the works of Paolo Veronese. His works are usually large and by no means good, and in them, more especially as regards colour, one sees signs of the decline of Flemish art. His chief claim to fame is based on his composition, which is generally very fair. The museum and churches of Antwerp contain several of his works.

Other disciples of Rubens, who are not worthy of separate notice, were Deodaat del Mont, Cornelis Schut, Frans Wouters, Willem van Herp, and Pieter van Mol.

(c) *The later Antwerp School.*

We must now return to the painters of Flanders, who were not pupils of Rubens, though a few of them were imitators of his style.

David Teniers, called "the elder" (1582—1649) to

to distinguish him from his more illustrious son, learned first from his father Julian Teniers, and is also *said* to have studied under Rubens. After a lengthened residence at Rome, where he received instruction from Elshaimer, Teniers returned to Antwerp, where he painted until his death. The Dresden Gallery contains seven works by him, all landscapes, or genre pictures, his favourite subjects. The National Gallery possesses three of these *Landscapes* with figures.

Daniel Zegers (1590—1661), the “Jesuit of Antwerp,” studied under Jan Brueghel at the time when that artist was a flower-painter. Of his pictures the Dresden Gallery contains six, and numerous specimens are in most of the public galleries of the Continent. He was, without exception, the best flower-painter of his time.

Jan Fyt (1609—1661) is without exception, next to Snyder, the finest of the Flemish animal painters. He especially excelled in painting the fur of animals and the plumage of birds.

Of the numerous genre painters of Belgium of the period under review,

David Teniers (1610—1690) holds the very highest rank. He was the son of the artist of the same name, of considerable power, and is indeed said to have been the founder of the great Flemish School of genre painting; he enjoyed the instruction both of his father and of Rubens, without however, being sufficiently influenced by either of them to lose anything of his own distinctive character. He was not only the best delineator of his day of the manners and customs of his cotemporaries in every rank, but the greatest genre painter of any period. The leading characteristics of his style are force, combined with lightness

of touch—every dash of his brush being full of meaning and character, harmonious balance of grouping, delicacy of execution of details, and spirited arrangement of figures; and a keen and irrepressible spirit of humour breaking out at every turn. No rank, however elevated, was safe from his satire: the guard-house and castle, the philosopher's study, the cell of the saint, were all vividly portrayed; and it cannot be denied that the master's intense love of truth at all costs led him sometimes into coarseness and vulgarity, and that he evidently revelled in the representation of physical misery and discomfort.

Teniers is well represented in the National Gallery, which contains, amongst fifteen works, the well-known *Players at Tric-trac or Backgammon*, *Boors regaling*, an *Old Woman Peeling a Pear*, his own *Château at Perck*, and the *Fête aux Chaudrons*, with several other genre pictures and landscapes. Of his works on the Continent, the following are among the most remarkable:—a *Guard Room*, with *Peter denying Christ* in the background, in the Louvre; a *Peasant Wedding*, in the Belvedere, Vienna; the *Temptation of S. Anthony*, in the Berlin Museum; the great *Italian Fair*, measuring three yards by four, a *Drinking Party*, and a *Monkey-and-Cat Concert*, all in the Pinakothek, Munich; the *Sacrifice of Isaac*, in the Belvedere, Vienna; the magnificent *Fête de Sablons*, in the gallery of the Archduke Leopold; and in the Buda-Pesth Gallery the *Seven Works of Mercy*, three *Temptations*, and the *King drinking*, a charming table scene; and several *Festivals*, amongst which there is one dated 1637, of extraordinary size and wonderful colouring; and the twelve pictures of the same size illustrating the story of *Rinaldo and Armida*, all in the Madrid Gallery.

At the Hermitage, S. Petersburg, there is a *Kitchen*, full of game, fish, vegetables and fruit, in which Teniers has painted his father as an old blind fisherman, and himself as a falconer; and a beautiful and curious *View of the Château of de Drij Toren*; and lastly, the great picture, four feet high by seven or eight wide, which was painted



Fig 166.—The Knife-grinder. By Teniers.

in 1643 for the Guild of Archers, and which is called the *Archers of Antwerp*.

Teniers had numerous pupils, who, though they succeeded to some extent in imitating his work, are far inferior to him in real life.

Gonzales Coques (1614—1684), the pupil of Pieter Brueghel and Ryckaert the younger, has been called "the little Van Dyck," because of his partiality for the style of that artist, and the smallness of his works. Coques's pictures are not commonly seen in the continental galleries. His best works are in England. The National Gallery has a *Portrait of a Lady*, and a fine *Family Portrait*, a group of eight figures; a subject in which Coques excelled rather than in single figures. In the Bridgwater House Gallery there are two full-length portraits of *Charles I.* and *Henrietta Maria*.

Wallerant Vaillant (1623—1677) studied at Antwerp under Erasmus Quellinus; and became one of the best portrait-painters of the time, both in Flanders and at the French Court. He executed, besides portraits, numerous genre and historic pictures; he was also an engraver in the newly-discovered process of mezzotint—invented by Ludwig von Siegen (1609—1678-80?)—the secret of which he was shown by Prince Rupert himself, who has frequently been credited with the invention.

Pieter van der Faes (1618—1680), known to us as Sir Peter Lely, studied for two years under Pieter de Grebber at Haarlem, and, after the death of Van Dyck in 1641, went to England, where he became the best portrait-painter of the time.

Lely managed always to keep in favour with the ruling power; he painted first for Charles I., then for Cromwell (Fig. 167), and then again for the monarchy under Charles II., by whom he was knighted. His best works are the Beauties of the Court of Charles II., which are hung together at Hampton Court. They display great technical abilities, but an unpleasant sameness in

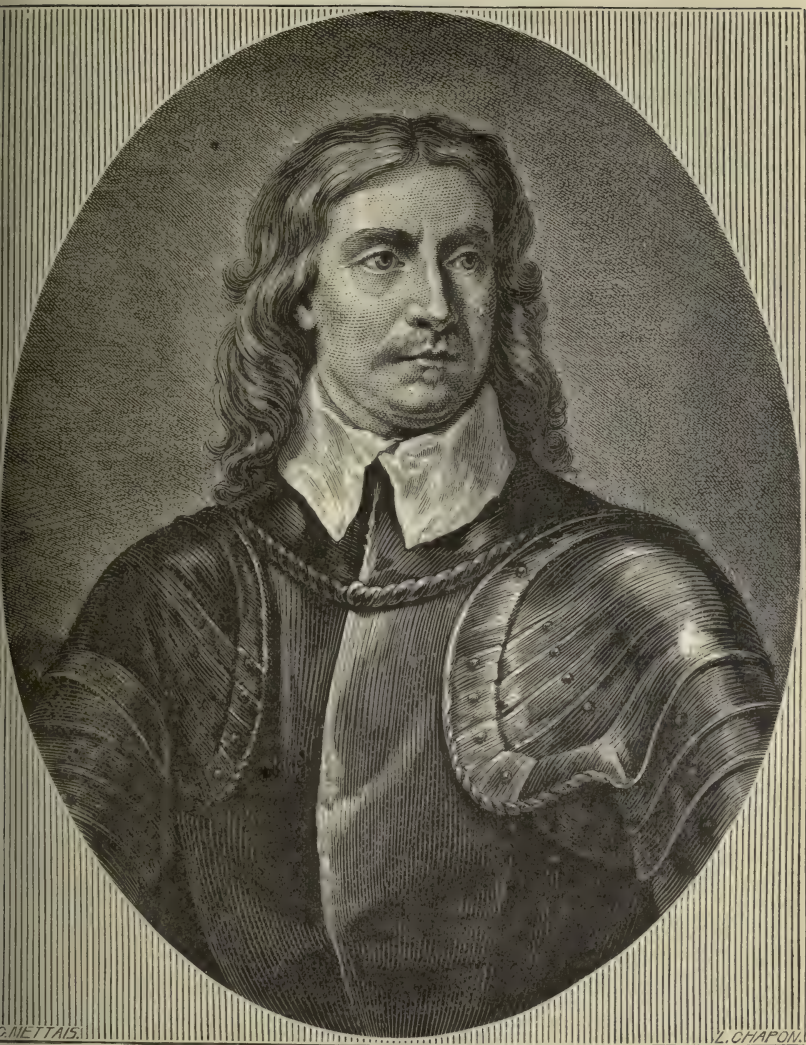


Fig. 167.—Oliver Cromwell. By Lely.

treatment. In the National Gallery, he is only represented by a *Portrait of a Girl*.

Pieter van Bloemen (1649?—1719) went when still young to Rome, where he remained some considerable time—sufficient to become imbued with an entirely Italian style of painting. His pictures frequently represent skirmishes of cavalry—whence his name of *Standaart*—and landscapes ornamented with figures and architecture.

(d) *Franco-Flemish Painters.*

We may here mention a few artists who all copied the French style of painting of the period—more especially in regard to landscape. Several of them became disciples of Gaspard Poussin, at Rome. They stand in a half-way position between the painters of the Flemish revival under Rubens and the new school which has lately arisen in Belgium.

Philippe de Champagne (1602—1674) spent the greater part of his life in Paris. In the Louvre there are the *Legend of S. Gervasius and S. Protasius*; a *Last Supper*, a cold imitation of the celebrated one by Leonardo da Vinci; a *Dead Christ*, lying on a winding-sheet; and also the *Education of Achilles*, shooting with a bow and in chariot races.

De Champagne, as a portrait painter, is greater than as a historic painter. His faults are less sensible, his good qualities more prominent. In the National Gallery are his *Three Portraits of Cardinal de Richelieu*—a full face and two profiles, in one frame—painted for the Roman sculptor, Mocchi, to make a bust from.

Jacobus van Artois, frequently called Jacques d'Arthois

(1613—1684), was a popular landscape painter of this period. He frequently worked in conjunction with well-known figure-painters.

Bertholet Flemalle (1614—1675), of Liege, first turned his attention towards music, which he soon abandoned in favour of painting; he was accordingly apprenticed to Gérard Douffet, an artist of second-rate ability. He painted at Italy and at Paris, but principally in his native Liege. Flemalle's pictures present a mixture of the Roman and the French classic school; his historic pieces are especially in the style of the latter. His native city possesses several of his best works.

Anton Frans van der Meulen (1634—1690) was appointed by Louis XIV. court-painter, with a salary and apartments at the Gobelins; and he became one of the greatest historiographers of that monarch. His pictures are veritable annals, as interesting as those of S. Simon. It will suffice to mention among the twenty-three pictures in the Louvre, the *Taking of Dinan, on the Meuse*, and the magnificent *Entrance of Louis XIV. and Marie Thérèse into Arras, in August, 1667*.

Gérard de Lairese (1641—1711), the "Poussin of Belgium," painted for some time at Utrecht, and then removed to Amsterdam, where he became very famous. In 1690 he unfortunately lost his sight, which he never recovered. Lairese's works are executed in a classic style, with much ability.

Cornelis Huysmans (1648—1727) was a good landscape painter. The forest of Soignes, near Brussels, was his favourite resort for study. He occasionally introduced cattle in his works, which are noticeable for their powerful drawing and good colour.

Jean François Millet (1642—1680), and his pupil Pieter Rysbraek (1657—1729 ?), were both imitators of the style of Gaspard Poussin, whom we shall come across when we read of the French School.

Jan Frans van Bloemen (1662—1740), brother of Pieter van Bloemen, was called, from the beauty of the distances in his landscapes, *Orizonte*. After he had received an elementary education in art in his native city, he went to Rome, where he studied the works of Gaspard Poussin.

(e) *The Modern Belgian School.*

After the close of the seventeenth century, Flemish art was for a time forgotten; nor did it revive until the time of the French painter David, and his school, who, to some extent, reanimated it. For many years there were no artists of great original power, until, in the present century, a new master arose, who returned to the traditions of the early Flemish masters, and created a new school which seems destined to be lasting and of much importance.

Jean Auguste Henri Leys (1815—1869) was intended for the church, and received an education befitting that profession. But his early-pronounced love of art prevailed, and in 1830 he entered the studio of his brother-in-law, Ferdinandus de Braekeleer (1792—1839). Three years later, Leys produced a picture of a *Combat between a Grenadier and a Cossack*, which was exhibited at Antwerp; and, at Brussels, *La Furie Espagnole*, a work which excited much criticism. Henceforth a brilliant career was open to him. Commission followed commission, and honour followed upon honour. To the Paris Exhibition of 1855, he sent *Les trentaines de Bertel de Haze*, *La Promenade hors*

des murs, and *Le nouvel An en Flandre*—for which works he received a medal of honour. In the London Exhibition of 1862, appeared, among others of his works, parts of the series of pictures executed for the town hall of Antwerp, illustrating the *Freedom of Belgium*—a work which is well known in England, as the greater part has been exhibited in the French Gallery, Pall Mall. The manners and customs and life of his own city in the Middle Ages live again on his canvas, treated with a hard distinctness that recalls mediæval paintings. Learning, power, and skill, are so combined by him with genius, that his quaint original work took a high place during his life, and seems destined to exercise a lasting influence.

Gustavus Wappers (1803—1874) was influenced, first by the works of Rubens and Van Dyck, and subsequently by the Romantic School of Paris. His picture of *The Self-devotion of the Burgomaster of Leyden*, exhibited in 1830, made for him a reputation which his subsequent works amply justified.

Eugène Joseph Verboeckhoven (1799—1881), the animal painter, is as popular in Belgium as Sir Edwin Landseer is in England. His works, executed with great truth to nature, frequently represent sheep: examples have been exhibited in England from time to time.

2. *The Dutch School.*

Turning now to Holland, we find the Dutch School—no longer an offshoot of that of Flanders—occupying in the middle of the seventeenth century an important independent position, its masters painting chiefly familiar subjects of every-day life, landscapes, sea-pieces and battle-scenes—large historic and allegoric compositions being seldom attempted.

Before we come to the great Dutch Revival under Rembrandt, we must notice one master who, when regarded historically, stands almost alone.

Frans Hals (1584—1666), the celebrated portrait-painter, is supposed to have studied under Carel van Mander, the painter and historian. In 1611, he was in Haarlem: and in that town he passed a not too reputable life, and there his best works are still to be found.

Whatever Hals's private life may have been, few painters have equalled him in his branch of art. He stands pre-eminent among the Dutch portrait-painters. Among the best of his paintings we may mention the *Portrait of himself and his wife Lysbeth*, in the Amsterdam Museum; a *Young man with a flat cap*, and *Two Boys singing*, both in the Cassel Gallery; the *Banquet of the Officers of the Civic Guard*, and the *Regents and Regentes* of the hospital, in which he died, painted when he was eighty years of age, all in the Haarlem Museum; a *Portrait of Hille Bobbe*, of Haarlem, in the Berlin Museum; and lastly, three portraits in the Dresden Gallery. Numerous good pictures by

Hals are in private galleries in England. Sir Richard Wallace has, among others, a fine *Portrait of a Cavalier*: a *Portrait of a Woman* by him is in the National Gallery.

Frans Hals had five sons, all of whom were painters, but none of them rank above mediocrity. We must, however, mention his brother Dirk Hals (1589—1657), who studied under Bloemart, and painted in early life animals and hunting scenes; subsequently he changed his style for genre subjects. A *Convivial Party* by him is in the National Gallery.

(a) *Rembrandt and his Pupils.*

The tendency of the Dutch School had always been realistic, and in the period under review this tendency found its highest development, and was carried up to quite a noble range of art by Rembrandt van Rijn, a master who changed the school, and raised it to the high position it so long held.

Rembrandt Harmenszoon van Rijn was born at Leyden, in 1607. He was first a pupil of an unimportant artist, Jacob van Swanenburch, with whom he remained three years; he then studied under Lastman at Amsterdam, and Jacob Pynas at Haarlem. In 1630, the year in which he painted his earliest-known oil-picture—the *Portrait of an old Man*, now in the Cassel Gallery—he was so far advanced in art that he left Leyden, where he had been living since the completion of his education, and established himself as a painter at Amsterdam, in which city he thenceforth resided. He gave himself up, like Teniers, to the instruction of his pupils, rather than become a friend of princes and nobles, like Rubens or Van Dyck. In 1632 he produced the celebrated *Lesson in*

Anatomy; and two years later he married Saskia, the daughter of Rombertus Ulenburgh, burgomaster of Leeuwarden. Saskia was the wife whose portrait he loved to paint, though not to the same extent as he did his old mother. The Dresden Gallery has the beautiful and justly-famous picture of *Rembrandt with his Wife on his knee*; and in the Cassel Gallery is one of *Saskia* alone. Saskia died in 1642, and Rembrandt married again, about 1653, to Hendricktie Stoffels. Catharina van Wyck is usually said to have been his third wife. This has recently been shown to be an error, arising from a mis-reading of the marriage register, and Rembrandt, therefore, so far as we know, was married but twice. He continued to paint at Amsterdam till his death in 1669.

Rembrandt excelled alike in every style, and treated, with equal felicity, the noblest subjects—such as *Christ healing the Sick*—and the most homely scenes, such as a cook tossing her cakes in a pan. His works are principally remarkable for perfect command of chiaroscuro, picturesque effect, and truth to nature. He combined the greatest freedom and grace of execution with thorough knowledge of all the technical processes alike of painting, engraving, and etching. The effects of light and shade in his etchings have never been surpassed; and he has been justly called the Dutch Correggio. His landscapes and sea-pieces are vividly faithful representations of the inhospitable North, with its dull level stretch of ocean and dreary shores; whilst his interiors give us lifelike glimpses of the domestic life of the home-loving Dutch people. The want of feeling for refined physical beauty with which he, in common with all his countrymen, has been charged, is perhaps to some extent to be accounted for by his intense sympathy with

the people with whom he was brought in contact—a sympathy which enabled him to catch and fix a likeness on canvas or on copper with the fidelity of photography without its coldness. That he was not without the power of appreciating spiritual elevation of sentiment is proved by the pathos of some of the heads in his *Descent from the Cross*, in the Pinakothek, Munich, and in a similar subject in our National Gallery.

Of his numerous works we can only name a few of the most celebrated. The *Lesson in Anatomy*, in the gallery of the Hague—representing the dissection of a corpse by a celebrated surgeon of the time, the professor Tulp, before seven other doctors—is universally considered the most excellent work of the master's earlier period.

In the Museum of Amsterdam is the celebrated *Sortie of the Frans Banning Cock Company*. This famous picture, which contains twenty-three persons of life-size, represents a platoon of the civic guard—officers, soldiers, standard-bearer and drummer—starting to patrol the streets of Amsterdam. It is usually called, in error, the *Night Watch*; the scene is in daylight. But the popular misnomer arises from the luminous and transparent tints, the great effects of light and shade, which seem produced by an artificial light rather than by the sun.

Another picture by Rembrandt in the Amsterdam Gallery, the *Syndics of the Staalhof* (the Clothweavers' Hall), although only a simple collection of portraits, shares the renown of the *Night Watch*.

In Italy there are only a few portraits dispersed in Florence, Naples and Turin. In the rich museum of Madrid there is only one *Portrait of a Lady*, the date of which shows it to be one of his earliest works. Of the

eight paintings by his hand, in the Louvre, there are only three which deserve a high place among his works—the *Angel Raphael leaving the family of Tobit*; the *Disciples going to Emmaus*; and the *Good Samaritan*. There are, however, some very small pictures, almost miniatures in oil, in which Rembrandt rises to the greatest height.

Two analogous pictures are in the National Gallery. Although also very small, the *Woman taken in Adultery*, and the *Adoration of the Shepherds*, must take the name and rank of historic pictures. The National Gallery has, amongst others, two *Portraits* of the painter himself, one at the age of about thirty-two—signed “Rembrandt, f. 1640,” and the other when quite an old man. Well worthy of notice is a *Christ blessing little children*, mentioned by “Bürger,” among the four best pictures of Rembrandt. The finest of Rembrandt’s portraits in England are in private collections, especially at Buckingham Palace and Grosvenor House.

Germany and Russia are almost as rich as Holland. Various other historic pictures, also of small dimensions, but as great in arrangement and touch, are collected at the Pinakothek at Munich—a *Crucifixion*, in dark, stormy weather; an *Entombment*, in the obscurity of a deep vault; a *Nativity*, illumined by the pale rays of a lamp; an *Ascension*, where Christ lights up the whole scene with the brilliancy emanating from himself; and lastly, a *Descent from the Cross*, which is known everywhere by the celebrated etching Rembrandt himself made of it.

Vienna has, preserved in its Belvedere, eight or ten portraits by Rembrandt, amongst which are one of his *Mother*, very old and very much adorned, and two of *Himself* at different ages, first young and elegant, then old and care-

worn. At Cassel, are the *Blessing of Jacob*, which contains five or six figures; his first wife, *Saskia Ulenburch*, whose portrait he painted with as much love as did Rubens that of his beautiful *Helena Fourment*. Near her are different friends of the painter, the poet *Croll*; the burgomaster *Six*; the writing master *Koppenol*; and *Rembrandt* himself, in a black cap and brown cloak.

At Dresden may be seen the *Rape of Ganymede*; his old *Mother* weighing golden pieces; *Rembrandt and his young wife*, who is seated on his knees; and still more a *Young Girl* (perhaps *Saskia* herself) holding a pink in her hand; and two old *Grey-bearded Men*, with black caps on, clothed in rich dark stuffs.

The Hermitage, S. Petersburg, contains forty-one of his works. In landscape we find a *View of Judea*. In marine pictures—still more rare—we find a *Coast of Holland*, of a warm, golden tint, in which the sky and water seem to melt into each other in the distant horizon.

Rembrandt's etchings are as celebrated as his paintings: there are nearly four hundred of them—scriptural subjects, portraits and landscapes, dated from 1628 to 1661—to be found in various collections. The Print-room in the British Museum has a magnificent series. An early proof-impression of *Christ healing the sick* (known as the *Hundred Guilder Print*) was sold by auction in 1867 for £1180.

It is, of course, beyond the scope of the present work to enumerate even the principal of the etchings by which Rembrandt is so well known; but the example which we give (Fig. 168) may serve to afford some very faint notion of the marvellous effects of light and shade he obtained with the simple means at his disposal.

The pupils of Rembrandt—those, at least, who remained faithful to him—only attained an excellence which makes



Fig. 168.—The Raising of Lazarus.
From an etching by Rembrandt.

them approach in some degree to their master in portrait painting.

Ferdinand Bol (1611—1681) painted several historic works without much success, but excelled in portraiture. Of his works, his masterpiece is the *Four Regents* of the Hospital in the town-hall at Amsterdam. In England we find, in the National Gallery, a *Portrait of an Astronomer*. Several good pictures by him are in private collections. He was also an engraver.

Jacob Backer (1608—1651) adhered in early life to the style of his great master, Rembrandt. He is chiefly famous for his portraits, but occasionally executed historic pieces.

Philips de Koninck (1619—1689) made for himself a distinct branch in landscape painting. The endless depths of a smooth plain, intersected by alternate shadow and light, was his usual and favourite subject. He appears to have endeavoured to give an idea of infinite distance. The National Gallery has a *Landscape*, and Grosvenor House has fine examples of this master. Lingelbach frequently painted figures in his landscapes.

Govaert Flinck (1615—1660), one of Rembrandt's best pupils, painted historic and genre subjects, and portraits. His best works are an *Isaac blessing Jacob*, in the Six Gallery at Amsterdam; a replica is in the Museum.

Gerbrandt van der Eeckhout (1621—1674) so far succeeded in imitating Rembrandt's style, that his works have often been mistaken for those of his master.

Jan Victors (fl. ab. 1635—1662), of whose life little is known, painted sacred history and genre subjects. Most of the Dutch galleries contain examples of his art. An *Isaac blessing Jacob*, in the Dulwich College Gallery, formerly ascribed to Rembrandt, is now catalogued as a work by Victors.

Karel Fabritius (ab. 1624—1654) would doubtless have

become more famous had he lived longer. He left very few pictures, and his name is consequently little known. His fine *Head of a Man*, in the Rotterdam Museum, was long ascribed to Rembrandt.

Samuel van Hoogstraeten (1627 ?—1678) painted portraits, landscapes and still life. Houbraken tells us that he visited England and Italy.

Nicolaas Maes (1632—1693) first painted genre subjects, but on settling at Amsterdam in 1678 gave himself up to portraiture, in which branch of art he was very successful. The Amsterdam Gallery has an *Old Woman Spinning*, and a *Girl at a Window*, noteworthy for the beauty of their colouring. In England, the National Gallery has three good examples—*The Cradle*; the *Dutch Housewife*, and the *Idle Servant*, one of Maes's master-pieces. Many private galleries in England possess examples of this master.

From the immediate pupils of Rembrandt we now turn to those artists who were only his followers or imitators. We may conveniently divide these masters into four classes—those who painted (i) conversation-pieces, domestic life, interiors and portraits; (ii) landscapes and battle-scenes; (iii) marine subjects; and (iv) still-life, game and architecture.

(b) *The later Dutch Painters of domestic life.*

Jan Lievens (1607—1663), who studied at the same time as Rembrandt, under Lastman, went to England in 1630, and painted the portraits of Charles I., his family, and his court. On quitting England he settled at Antwerp,

and gave himself up to painting biblical subjects, which he executed in a very realistic manner.

Adriaen Brouwer (ab. 1605—1638), as an artist, was much admired by Rubens, who, it is said, rescued him from a prison, into which his own imprudence had caused him to be thrown. Of his works the most noteworthy are, *Players disputing over their cards* and a *Surgeon removing a plaster*, both in the Pinakothek, Munich. Brouwer's works are rarely seen in England, and, in fact, they are scarce everywhere, even in his own country.

Gerard Terborch (1608—1681), the painter *par excellence* of white satin, learned the rudiments of his art from his father, an otherwise unknown painter. Some time after the completion of his studies, Terborch paid a visit to Italy, which had not, however, the slightest effect on his style. From Italy he went to France, and thence returned to Holland, where he became much honoured and patronized. In 1648, he went to Münster, while the plenipotentiaries of Philip IV. of Spain and the delegates of the Dutch United Provinces were assembled in the Rathhaus for the purpose of ratifying the treaty between the two countries. He then painted his justly celebrated *Peace of Münster*, now in the National Gallery, which contains portraits of the personages present at that occasion. The National Gallery also possesses one other work by this master, the *Guitar Lesson*. Terborch may be well studied and appreciated at the Louvre; his *Concert*, his *Music Lesson*, and, especially, his *Officier Galant*, are very fine works, showing the ingenious arrangement, and soft, but firm touch, which distinguish him amongst the crowd of lesser Dutch painters. Other good works by him are *The Letter* of the Hermitage, S. Petersburg; the



Fig. 169.—The Lute Player. By Terborch.
In the Cassel Gallery.

Young Lady with the ewer, and the *Lady in the satin gown*, both in the Dresden Gallery; *Paternal Advice* (*Conseil Paternel*) of the Amsterdam Museum, of which replicas are in the Berlin Museum and at Bridgwater House.

Adriaan Jansz, van Ostade (1610—1685), studied under Frans Hals, and formed a friendship with Adriaen Brouwer. Like the latter, he chose his subjects from low life, but he was more laborious and less dissipated, and has accordingly left us more works.

Although Van Ostade's usual subjects are similar to those treated by Teniers, he yet differs from Teniers as Rembrandt differs from Rubens. Teniers treats light in the same manner as Rubens, lavishing it everywhere; Ostade concentrates it, in the style of Rembrandt. His works are chiefly homely scenes from his native country, full of life, spirit, and individuality of character. At Madrid there is a *Rural Concert*. At S. Petersburg there are about twenty of his pictures, amongst which are three of the valuable series of the *Five Senses*; at Dresden among others, two excellent works, a *Smoking Scene* and a *Painter's Studio* in a garret, his own, probably; at Munich, another superior work, a *Dutch Alehouse*, with peasants fighting, and their wives endeavouring to separate and pacify them; at Rotterdam, an *Old Man in his Study*; at Amsterdam, a *Village Assembly*; and lastly, at the Hague, two wonderful pendants, the *Interior* and *Exterior* of a rustic house. The Louvre has also a good share of the works of Adriaan van Ostade. The National Gallery has but one picture by him—an *Alchymist*. The Dulwich College Gallery possesses four of his works.

Bartholomeus van der Helst (1613?—1670) lived chiefly at Amsterdam. His *chef-d'œuvre*, the *Banquet of the Civic*

Guard (de Schutters-maaltijd), in the Museum of Amsterdam, has been placed opposite Rembrandt's *Night Watch*. Van der Helst here shows himself the master of genre painting, which consists in perpetuating the memory of an action and its actors. The National Gallery in London possesses a portrait of a *Lady standing*, half length; but all his best works are in his native country.

Gerard Dou (1613—1675) of Leyden, a pupil of Rembrandt, but of too original a genius to permit of his being classed amongst mere imitators, was at first a portrait-painter; but afterwards, adopting the anecdotal style, he began by treating small subjects with great breadth before he ascended, or descended, according to the taste of the critic, to extreme and minute delicacy.

The patient and laborious artist, who made his own brushes, pounded his own colours, and prepared his own varnish, panels, or canvas, worked, in order to avoid dust, in a studio opening on to a wet ditch.

The best work of Gerard Dou is the *Woman sick of the Dropsy*, in the Louvre. The *Empiric*, in the Hermitage at S. Petersburg; the *Charlatan on his Stage*, in the Pinakothek, Munich, or an almost identical subject in the gallery at Buckingham Palace; the *Evening School*, in the Museum of Amsterdam—are among his chief productions. He frequently painted his own portrait. At Paris there is a *Portrait* with his palette and pencils; at Dresden another, playing on the violin, and one writing in a book; at Brussels, he is very young, drawing a statue of Love by the light of a lamp; in the National Gallery he holds a pipe in his hand: in the Amsterdam Gallery there is yet another. Many works by Dou are in the private galleries of Holland and England, and when sold fetch

enormous prices. The *Poulterer's Shop*, in the National Gallery, is well worthy of mention, both for composition and execution. The same Gallery also has a *Portrait of Dou's Wife*.

Gabriel Metsu (1630—aft. 1667), although imitating both Gerard Dou and Terborch, yet succeeded in marking out a new route for himself, and in making himself original by the frankness of his touch, as well as the power, richness, and harmony of his colouring. The *Chemist*, the *Officer and the Young Lady*, and still more the *Vegetable Market of Amsterdam*, represent him worthily in the Louvre; the two *Poulterers*, and the celebrated *Lace-Maker*, are in the Museum of Dresden; and another *Poulterer* is in the Museum of Cassel. The National Gallery has three works by Metsu, a *Duet*, a *Music Lesson*, and *The Drowsy Landlady*.

Isack Jansz, van Ostade, (1621—1649?) the younger brother and pupil of the more celebrated Adriaan, is equal to his brother in a different line; and it is only in his *genre* that he remains his inferior. Adriaan doubtless is superior in the painting of little domestic or popular dramas, where the human being holds the first place; but Isack makes up for this by the representation of the natural scenes of these dramas; he is more of a landscape painter. He made for himself a speciality of those winter landscapes, as Van der Neer did of moonlight. He was, and still is, the first master in this peculiar walk of art. Two good *Frost scenes* by Isack van Ostade are in the National Gallery, where is also a *Village Scene* by him; his works are seen in various private galleries in this country, but they are rare on the Continent.

Hendrik Martenz Rokes (1621—1682), is called Sorgh,

after his father, who is supposed to have obtained that sobriquet from the *care* with which he conveyed the passengers on the passage-boat between Rotterdam and Dordrecht. Young Sorgh is said to have studied under Teniers the younger at Antwerp, but his style is more akin to that of Adriaen Brouwer. His pictures represent the usual Dutch interiors and exteriors of this period. He may be studied in the National Gallery.

Jan Steen (1626—1679), of Leyden, first studied under Nicolas Knupfer at Utrecht, and subsequently under Van Goyen, whose daughter he married. At the Belvedere, Vienna, is a *Village Wedding*, and at Berlin a *Garden of an Ale-house*, which are excellent scenes of burlesque comedy; at the Hermitage, the *Game of Backgammon*, where Steen has painted himself in conversation with his wife, and an *Ahasuerus touching Esther with his golden sceptre*. In England, in the National Gallery, is the *Music Master*, and at Buckingham Palace, *The Toilet*, and a large number in private collections; at Rotterdam the *Malade Imaginaire*, and *Tobit curing his Father*; at the Hague, the celebrated *Picture of Human Life*, a large collection of about twenty persons executed in the finest manner of this irregular master, and the *Family of Jan Steen*, another collection of a dozen life-like figures, lighted up as Pieter de Hooch would have done; in it we notice particularly the charming group of a very aged grandfather and a little urchin—the two childhoods of life; lastly, at Amsterdam, a very celebrated scene, called the *Feast of S. Nicholas*. There is also the excellent portrait that the painter has left of *Himself*. Steen delighted in scenes of mirth and revelry; his works are characterized by broad humour and great technical abilities.

Jan ver Meer, a native of Delft (1632—1696 ?), is usually called "Ver Meer of Delft," to distinguish him from Van der Meer of Haarlem, and Van der Meer of Utrecht, both somewhat unimportant artists of whom little is known with certainty. Bürger has done much to restore a place in the history of art for this distinguished painter, whose principal works have probably received the name of De Hooch since that painter has been restored to honour. Although the *View of Delft*—purchased for 5000 florins—now in the Museum of the Hague, is a landscape treated in the manner of Philips de Koninck, Ver Meer adhered rather to Pieter de Hooch in the usual choice of his subjects and his use of effects. Two good works by Ver Meer are in the Six Collection at Amsterdam; the one is a *View of a Street*, probably in Delft, and the other a *Milk-woman*. Pictures by this artist are highly prized. Her Majesty the Queen possesses a fine work, by him, entitled the *Music Lesson*.

Frans van Mieris (1635—1681) entered the studio of Gerard Dou at Leyden, who was so pleased with his painting that he named him "the prince of his pupils."

As his masterpieces we should mention the *Shop-woman at her counter*, in the Belvedere at Vienna; and a *Lady fainting* in presence of her doctor, in the Pinakothek, Munich. The National Gallery has but one work of Mieris—a *Lady in a crimson jacket*; repetitions of it are in the Munich Gallery and in the collection of Her Majesty the Queen. The Amsterdam Gallery has a *Lady playing on a flute* by Van Mieris, of great merit; and we must not forget to mention his works in the Uffizi at Florence, among others, the portraits of *Mieris and his family*.

We may here notice his son and pupil, Willem van

Mieris (1662—1747), who imitated his father with great success. A *Fish and Poultry Shop* by him is in the National Gallery.

Kaspar Netscher (1639—1684), though a German by birth, belongs to the Dutch school of art. He was a pupil of Terborch, and painted chiefly at the Hague. His pictures are frequently met with in Continental Galleries. The National Gallery has three pictures by this artist; *Blowing Bubbles*, *Maternal Instruction*, and a *Lady seated at a spinning wheel*.

He had two sons—Theodorus Netscher (1661—1732), who painted for some years in England, and was celebrated for his portraits and also for his flower-pieces; and Konstantin Netscher (1670—1722), who painted portraits and interiors at the Hague.

Pieter van Slingeland (1640—1691) was a pupil of Gerard Dou, but was far inferior to Van Mieris. His pictures are most minutely finished. He took, it is said, three years to cover a piece of canvas one foot square, and a whole month to paint a lace band. One of the most important is in the Louvre, the *Dutch Family* (the Meer-man family).

Godfried Schalken (1643—1706) is celebrated for his candle-light effects. He visited England during the reign of William III. The National Gallery in London has one picture by this painter—*Lesbia weighing jewels against her sparrow*. Of his portraits, we may notice one of *King William III.* by candle-light, in the Amsterdam Gallery.

Eglon van der Neer (1643—1703), the son of Aart van der Neer, painted conversation pieces, after the manner of Terborch and Mieris. His works are very scarce, both in England and on the Continent.

Pieter de Hooch (ab. 1632—aft. 1681), the great colourist, was so long and so completely unknown, that his name has been frequently effaced from pictures in order to substitute that of some other painter better known. In the science of light and shadow, Rembrandt himself has not surpassed him, and no one else has produced equally well the effect of a ray of sunlight crossing shadow in a room. Among his best works are the *Return from Market*, at the Hermitage, the *Dutch Cabin*, at Munich; and the *Interior*, in the Amsterdam Gallery.

De Hooch is better represented in the Dutch private collections than in public galleries. The Steengracht Collection has a *Musical party*; the Van der Hoop Collection, besides a *Musical couple*, has three *Interiors*. A *Garden scene* is in the Van Loon Collection. In England, he is well represented in private collections. The National Gallery has two *Courtyards* of Dutch houses, and one *Interior*, all good examples of the master. A *Card party*, in Buckingham Palace, has great merit.

Adriaan van der Werff (1659—1722) painted historic and mythologic subjects. The Pinakothek, Munich, contains all the best pictures which Van der Werff painted for the Elector Palatine. The artist is seen in almost every continental gallery, but his works are not popular in England.

Cornelis Dusart (1660—1704) imitated with much success the style of Adriaan van Ostade. Though the National Gallery has no work by him, his pictures are seen in many private collections in England. The Amsterdam Gallery has the best of Dusart's works; a *Kermesse*, a *Fish market*, and especially the *Village Inn*, all works of great merit.

(c) *Dutch Painters of Landscapes and Battle Scenes.*

Jan van Goyen (1596—1656), a disciple of Esais van der Velde, was one of the best landscape painters of his time in Holland. Among other works by him, the Amsterdam Gallery contains a *View on the Meuse*, and the old *Castle of Valkenhof*.

Jan Wynants (painting till 1679) commences the cycle of real Dutch landscape painters. He is both popular and well represented in England, in the National Gallery—which has five works by him—and in private collections. He excelled in the treatment of delicate aërial effects and details of foliage. Figures and animals were frequently painted in Wynants's landscapes by other artists.

Aelbert Cuyp (1605—1691), who is principally known for his pictures of animals, painted portraits with success, and also fruit, flowers, still-life, landscapes and sea pieces. His best works are in England. In the National Gallery there are no less than eight pictures by him; of these the *Landscape with Cattle and figures* [No. 53] is the principal. English private galleries are rich in his productions: amongst others, the Duke of Westminster, Lord Ellesmere, and Mrs. Hope of Deepdene, possess good works. Cuyp's pictures frequently represent the banks of a river with a herdsman tending cattle, and they are bathed in the warm golden light of the setting sun. It is chiefly for their splendid realization of light that his works are so highly prized.

Cornelis Decker (1643—1678) is a master whose works long passed as the production of Ruysdael. Adriaan van Ostade rendered him the same service that Adriaan van

de Velde gave to Wynants, that of painting the figures of men and animals in his pictures.

Jan Both (ab. 1610—aft. 1662), who first studied in Holland under Bloemart, and subsequently visited Italy, and was impressed by the works of Claude Lorrain; and his brother, Andries Both (ab. 1609—bef. 1644), produced conjointly many landscapes with figures—the former doing the landscape and the latter adding the figures—in which Italian influence is visible.

Pieter van Laar (1613—1674), called Bamboccio, also painted Italian scenes.

Salomon van Ruysdael (ab. 1606—1670) was a pupil of Van Goyen, and the instructor of his famous nephew Jacob van Ruysdael. He painted views on the banks of the rivers and canals of his native country.

Aart van der Neer (1619?—1683?), more even than Gerard van Honthorst, was the poet of the night. Of his works we may especially notice, in the National Gallery, a *Landscape*, with figures and cattle by Cuyp, who has signed his name on a pail; also a *River Scene* and a *Canal Scene*; and in the Berlin Museum one of his many pictures representing a *Moonlight Scene*. He is well represented in the private galleries of England and on the Continent.

Philips Wouwerman (1619—1668) painted an almost incredible number of works; but it is probable, however, that he did not execute all the pictures attributed to him. There is ascribed to him, sixty-six in the Dresden Museum, fifty in the Hermitage, seventeen at Munich, thirteen at the Louvre, ten in Buckingham Palace, eight in the National Gallery, nine in the Dulwich Gallery; and there are, besides, innumerable works dispersed through the galleries and cabinets of the whole world. Wouwerman is the

elegant painter of the life of gentlemen, of war, of hunting, of all the sports in which man has his dog and horse for companions. He is celebrated for the beauty of the landscapes in his pictures, and yet, unlike most other landscape artists, he was independent of the figure painter, for he painted both men and horses for himself.

Jan Baptist Weenix, the elder (1621—ab. 1665), painted historic pictures, landscapes and sea pieces.

Aldert van Everdingen (1621—1675) is celebrated for his views in Norway. He was also an engraver.

Nicolaas (or Claas, the shortened form) Pietersz, commonly called Berchem (1624—1683), studied under various Dutch masters, but, it is presumed from his works, formed his style in Italy. He can be studied in the National Gallery, and in the Dulwich College Gallery. Berchem is inferior to Potter in his treatment of animals, but is, perhaps, superior to him in mastery of ærial perspective; his rendering of the play of light and shade upon foliage, whether at rest or stirred by the breeze, has seldom been excelled.

Paulus Potter (1625—1654) is generally considered the best animal painter of all time. In the Gallery of the Hague is a work by him which may be said to be unique in its kind; it is a landscape in which are assembled a young brown bull, a cow, three sheep, and their shepherd, all of life-size. This picture, which he painted at the age of twenty-two, is known by the name of the *Young Bull* of Paul Potter. In England, the National Gallery has one *Landscape* by Potter; and the Duke of Westminster has a fine picture of *Cows and Sheep* of the year 1647. But he is better represented in the Hermitage, S. Petersburg, than either in England or in his own country. The

principal work there is the *Trial of Man by the Animals*, a singular composition of fourteen compartments, the two largest of which are surrounded by the twelve smaller. Potter did not paint all these chapters himself: the history of *Actæon* is by Poelenborch; that of *S. Hubert*, perhaps, by Teniers; but the central panel belongs to Potter himself; it represents the *Condemnation of Man by the Tribunal of Animals*. A large *Landscape*, dated 1650, and another dated 1649, are more important pictures, and are entirely by Potter.

Karel du Jardin (ab. 1625—1678), like Berchem, went to Italy for the completion of his studies, and, like him, he was imbued with something of the Italian spirit. The Amsterdam Museum has, among other works by him, a good *Mounted Trumpeter* and a *Farmyard*. In the Louvre is a *Calvary*, and the *Italian Charlatans*. The National Gallery has four works by this artist.

Jacob van Ruysdael (ab. 1625—1682), the prince of Dutch landscape painters, was originally intended for the study of medicine, and received an education fitting the profession, which he is supposed to have practised for a short time. But his love of art prevailed, and he abandoned the pharmacopœia in favour of the brush. His first instructor in art was his uncle, Salomon van Ruysdael. He is supposed to have afterwards studied under Berchem, with whom he was on intimate terms of friendship. If we seek in Ruysdael merely the imitation, the portraiture of nature, he is equalled, and, perhaps, even surpassed, in some technical points, by Hobbema, Decker and a few others; but it is the inner sentiment, the poetry of solitude, of silence, of mystery, which place him in the front rank alone. In the Museum of Amsterdam, are a *Waterfall* and a *View*

of *Bentheim Castle*. Rotterdam possesses another *View of Bentheim Castle*, which he painted so many times and under such different aspects; yet always with the greatest care and finish. In England, Ruysdael is especially to be found in private collections; and the National Gallery has as many as twelve *Landscapes* by him. In the Hermitage, S. Petersburg, there are no less than fifteen pictures by him. In the Pinakothek, Munich, there are nine *Landscapes*, all as beautiful as can be desired. In the largest there is a *Cascade* foaming down over masses of rocks. This picture is valuable as well for its great perfection as from its unusual size. At Dresden there are thirteen of his paintings. Among these, several are justly celebrated. One of them is known by the name of *Ruysdael's Chase*. It is a forest of beech-trees, broken only by some sheets of water reflecting the clouds in the sky. Under these great trees, Adriaan van de Velde has painted a stag hunt, from which the name of the picture has been taken. This is one of the largest as well as most magnificent to be found among all his works, and, perhaps, only to be equalled by the *Forest* in the Belvedere, Vienna.

Frédéric de Moucheron (1633—ab. 1713?) painted for several years in Paris, but eventually settled at Amsterdam, where most of his best landscapes were produced. The figures in them are usually by Adriaan van de Velde or Lingelbach. A *Garden Scene* by him, with figures by Adriaan van de Velde, is in the National Gallery.

Jan van der Hagen (1635—ab. 1662) was a successful imitator of the style of Ruysdael and Hobbema.

Meindert Hobbema (1638—1709) is supposed to have studied under Ruysdael, but, unlike his master, he only painted smiling and serene nature. His name was long

forgotten; and his signature was effaced from his works, in order to substitute the name or monogram of Ruysdael: his works are, however, now estimated at their just value. Two *Landscapes* in the possession of the Duke of Westminster, in Grosvenor House, the *Dutch Cabin* in the Pinakothek at Munich, and the *Oak Forest* in the Berlin Museum, are among his best works. The National Gallery has six *Landscapes* by Hobbema.

Adriaan van de Velde (1629—1672), the illustrious disciple of Wynants, may claim one important title to superiority. In his calm, smiling, peaceful views of nature, he was able himself to paint the human figures and the animals, almost as well as painters of those branches of art could have done for him; and, in fact, he often painted figures in the landscapes of other artists. His pictures are somewhat common, both abroad and in England, in public galleries and private collections. Six works by him are in the National Gallery.

Jan van Huchtenburg (1646?—1733) painted battle-scenes, much in the same style as Wouwerman. Works by him are in many of the Continental Collections. The National Gallery has one, a *Battle-scene*. He was also an engraver.

Jan van der Meer (1658—1705), of Haarlem, called “de Jonge” (the younger), to distinguish him from an old painter of the same name, studied under Berchem, in whose style he painted pastoral pictures with much success.

(d) *Dutch Marine Painters.*

Simon de Vlieger (ab. 1600—aft. 1656) sought to introduce the manner of Cuyp into the subjects of Van de Velde.

He painted landscapes and sea-pieces. His drawing is masterly, but his colouring is often displeasing.

Ludolf Bakhuizen (1631—1708), who studied under Van Everdingen, is said to have given lessons in marine drawing to Peter the Great, when he was studying naval art at Saardam. He was patronized by monarchs and nobles. So earnest was this painter in his study of the sea that he used to prevail on boatmen to put out in the roughest weather, when scarcely any one else would venture, in order that he might study the foam and the billows. The following are his principal productions: the *Return of William of Orange*, in the Hague Gallery; the *Embarkation of Jan de Witt*, in the Amsterdam Gallery; a *View of the Port of Amsterdam*, in the Belvedere, Vienna; and a *Dutch Squadron*, in the Louvre. The National Gallery has five works by Bakhuizen, who is also well represented in private collections in England.

Willem van de Velde, the younger (1633—1707), received instruction from his father, a marine painter, Willem van de Velde, the elder (1610—1693), and also from De Vlieger. On the completion of his studies, young Willem came to England, where his father was already engaged in the service of Charles II. In 1676 they each received a salary of £100 per annum from the king—the elder “for taking and making draughts of sea-fights,” and the younger “for putting the said draughts into colours.” After the death of Charles II. in 1685, the pension was continued by James II. The Van de Velde, while in England, lived at Greenwich. Willem the younger, the worthy brother of Adriaan, is, indeed, the uncontested master in this *genre*. His finest works are in England (the country of his adoption), and especially in his own country, where,

amongst others, may be found the great *View of Amsterdam*, taken at the Y, and the two celebrated pendants in commemoration of the naval *Battle of Four Days*, the success of which was at first doubtful, but in which the English finally gained an advantage over De Ruyter in 1666. To enable him to render the combat with greater fidelity, the painter was present on one of the vessels of the Dutch squadron, making his plans and sketches in the midst of the firing. The National Gallery contains no less than fourteen pictures by this artist—all good examples of his style. Of the private collections in England, which are rich in Van de Velde's works, Bridgwater House contains the best—two *Naval Battles*; a *View on the Texel*; a *Calm*; the *Entrance to the Bril*; and lastly, the well-known *Rising of the Gale*.

Jan van de Capelle (fl. ab. 1675) in style much resembles De Vlioger. He is well represented in England both in private galleries and in the National Gallery, which contains five works by him.

(e) *Dutch Painters of Architecture, Poultry, Still-life, and Flowers.*

Dirk van Delen (1607?—1673), seized with the desire for painting architecture, then so prevalent in Holland, turned his attention to that branch of art, in which he afterwards became very successful. He frequently painted in conjunction with other artists, as in the *Meeting of the United Provinces at the Hague*—in the gallery of that city—in which the figures are by Palamedes. In the National Gallery is a *Renaissance Palace*, noteworthy for correct perspective and clearness of colour. The *Entrance of a*

Palace, of the year 1654, is in the Dulwich College Gallery.

Emanuel de Witte (1607—1692), one of the best Dutch painters of architecture, at first attempted portraiture, but did not succeed in that branch of art. His favourite subjects are the interiors of churches, the windows of which admit floods of sunlight, which he finely contrasts with the dark shadows. An *Interior of a Church*, by him, is in the National Gallery.

Johann Lingelbach (1622—1687), though a German by birth, must be considered a Dutch painter, for after a visit to Paris and a lengthened stay in Italy, he settled at Amsterdam, and there executed most of his important works. His subjects are usually views of *Sea Ports*; the *Hay Harvest* by him is in the National Gallery. He frequently also painted figures for the pictures of other artists.

Jan van der Heyden (1637—1712), called the "Gerard Dou of architectural painters," is supposed to have come to England at some period of his life. His works are to be noticed for a most minute finish combined with great breadth of treatment. The *View of a Public Square*, surrounded by trees, in the Pinakothek, Munich; the *Convent Garden*, at Grosvenor House, London; the *View of a Dutch Town*, in the Amsterdam Museum; and the *View of the Town Hall of Amsterdam*, in the Louvre; in which the figures are painted by Adriaan van de Velde (who also painted the figures in Van der Heyden's picture in the Dulwich College Gallery), are some of the highest works of this special *genre*, in which Van der Heyden, who had scarcely a predecessor, has remained without a rival and without an imitator. A *Street in Cologne*, is in the National Gallery.

Job Berck-Heyde (1630—1693) was a painter of architectural subjects, in which he executed the figures, of landscapes, and even of portraits. Works by him are in most continental galleries.

His younger brother, Gerrit Berck-Heyde (1638—1698), was, after Emanuel de Witte and Van der Heyden, one of the best architectural painters of Holland. He sometimes painted the figures in his own pictures, but he was frequently indebted for them to his brother Job, who excelled him in figure painting.

Melchior d'Hondecoeter (1636—1695), of Utrecht, was one of the best of the painters of poultry-yards. There are *Swans* and *Peacocks* by him, in the Louvre; the *Fight between a Cock and a Turkey*, at the Hermitage; the *Menagerie of Birds*, at the Hague; the *Floating Feather* at Amsterdam; and *Domestic Poultry*, and *Geese and Ducks*, in the National Gallery.

Jan Weenix (1640—1719), called “the younger,” to distinguish him from his father, whose style he greatly acquired. For his subjects Weenix chose small game—hares, pheasants, snipe, ducks, birds of all sorts—of the finest forms and colours, which he grouped with hunting weapons, or under the charge of a dog. Many of his best pictures are in England; the National Gallery has but one, *Dead Game and a Dog*; his masterpiece, *The Pheasant*, is in the Hague Gallery.

Willem Kalf (1630—1693) is celebrated for his pictures of inanimate nature, vegetables, pots and pans, which he arranges, and lights up at his pleasure.

Jan Davidsz de Heem (1600—1647), a painter of fruit

and flowers, lived chiefly at Antwerp, where his works were highly prized, and even in his own time fetched very high sums, so true to nature was his representation of fruit and flowers. Good works by him are in the galleries of Vienna, Berlin, Amsterdam and the Hague. His son Cornelis de Heem followed in his father's footsteps with success.

Jan van Huysum (1682—1749) among the painters of flowers stands pre-eminent. The smiling *Vases of Flowers*, far preferable to the dark *Bouquets* of Baptiste Monnoyer—who was brought forward as a rival to Van Huysum in the time of Madame de Pompadour—are varied and improved by agreeable accessories, such as the vases themselves elaborately carved, the marble stands, and brilliant insects, the flowers of animal life. Two flowers-pieces by Van Huysum are in the National Gallery. He is also well represented in the Dulwich Gallery, and in many private collections in England. His works abound on the Continent.

Rachel Ruysch (1664—1750) is still considered the rival of Van Huysum. Of her works the Rotterdam Museum possesses a *Flower-piece*; the gallery at the Hague, two more; and the Six Collection, another pair of *Flower-pieces*.

The end of the seventeenth and the whole of the eighteenth century were marked by a rapid decline in the art of painting, both in Holland and Belgium; and not until the present century was considerably advanced was there any definite or important revival. Until about 1830, the classic style of David was copied in Belgium; and in Holland the traditions of the old Dutch School were faithfully followed; scenes of everyday life, landscapes, cattle,

and inanimate nature being reproduced in somewhat wearisome monotony. At the present day, however, we note a change in the works exhibited by Dutch artists—the general treatment betraying French influence, and some of the delicate finish of execution so long characteristic of the Dutch School being lost.

VIII. PAINTING IN GERMANY IN THE NINETEENTH CENTURY.

WE have seen that, soon after the death of Albrecht Dürer, painting in Germany rapidly declined; the artists who immediately succeeded him endeavoured to combine national with Italian peculiarities, without attaining any definite or satisfactory result. The eighteenth century was marked by a tendency to copy French rather than Italian work; but one artist, Asmus Carstens, attempted to check the rage for lifeless imitation, and to inaugurate a nobler style by the study of nature and of antique models. It was not until within quite recent days that a practical attempt was made to revive the greatness of the German School, although complete theories of art were thought out and enunciated by some of the intellectual and enthusiastic members of the Romantic School of literature. Lessing, Goethe, Schiller and Richter all contributed more or less to define the abstract principles of painting; and the revival of the present century, instead of being characterized, as we should have expected, by freedom and independence of style, is marked by patient submission to abstract laws. Everywhere the student of German painting is met by proofs of high and noble endeavour and steadfast faithfulness to a preconceived and complete theory of art. The old wild symbolism and mysticism is kept in check; and the grand scheme of a complete national school, which originated in the enthusiasm of Overbeck, Schadow and Cornelius at the beginning of the present century, is rapidly finding its fulfilment.

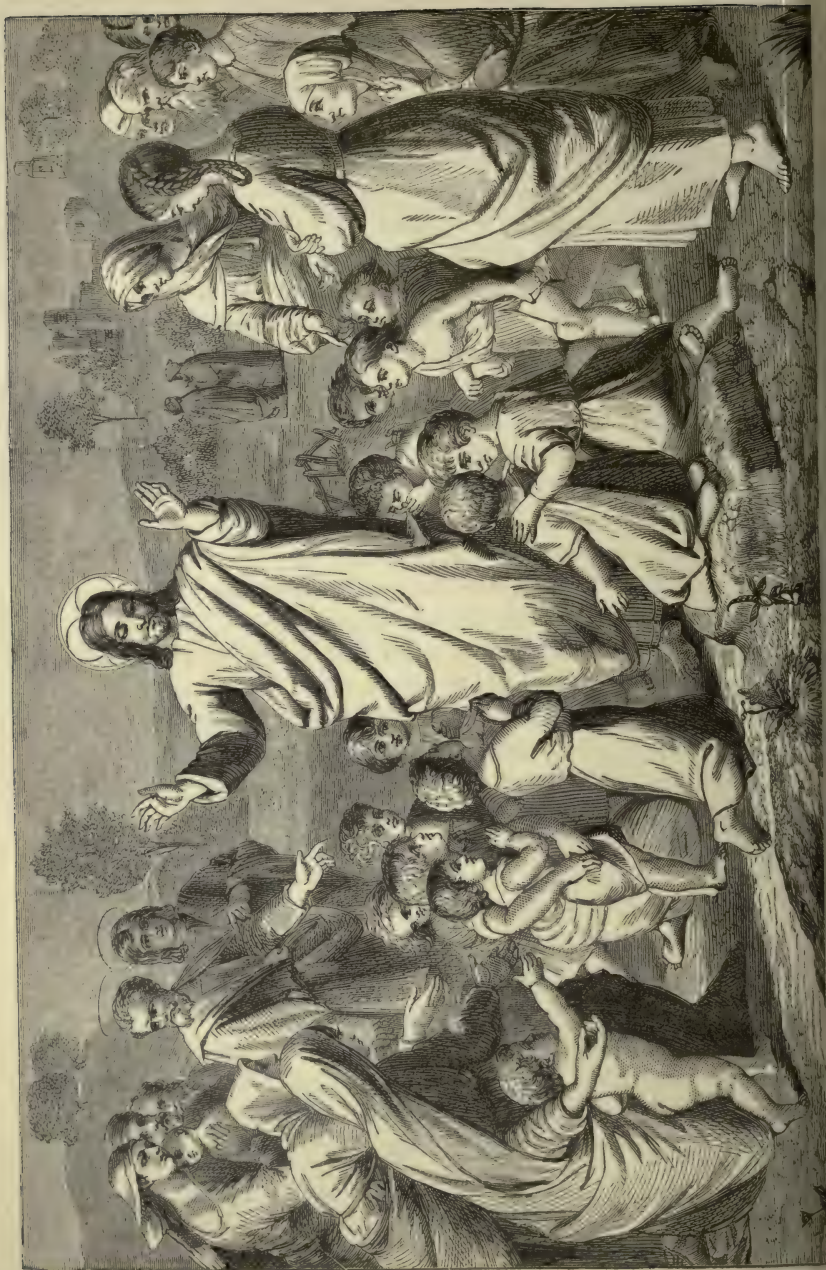
1. *Overbeck and his School.*

Friedrich Overbeck (1789—1869) stands at the head of the new movement, and may justly be said to have restored the ideal style in sacred subjects, and to have revived the early Italian style as exemplified in the works of Fra Angelico. He first studied art in Vienna, but subsequently, followed by a small band of fellow-thinkers in art, he went to Rome and there founded the School which led to the renaissance of art in German. His chief frescoes are the *Miracle of the Roses of S. Francis* in S. Maria degli Angioli, at Assisi; and five scenes from Tasso's 'Jerusalem Delivered,' in the Villa Massimo, Rome. Of his oil-paintings the principal are the *Influence of Religion on Art*, in the Städel Institute at Frankfort; the *Entrance of Christ into Jerusalem*, painted in 1816 for the Marien Kirche at Lübeck; and *Christ on the Mount of Olives*, at Hamburg.

Of the immediate disciples of Overbeck the most famous were—

Philipp Veit (1793—1877), who studied for some time under Mathäi at Dresden, then under his step-father, a painter named Friedrich Schlegel, and subsequently joined the school of Overbeck at Rome, and became one of the most severe in style. He painted there, in fresco, in the Villa Bartholdy the *Seven years of Plenty*. He afterwards resided at Frankfort-on-Main, where he painted a *Good Samaritan* for the Cathedral, and at Sachsenhausen.

Joseph Führich (1800—1876) first studied at Prague, then in Vienna, and in 1829 went to Rome, where he painted in the Villa Massimo, three scenes from Tasso's 'Jerusalem Delivered.' He afterwards gave himself up to



painting sacred historic subjects for the decoration of churches. His works bear an evident trace of the influence of Overbeck. He has himself engraved several, some of which are scenes from the history of his native country Bohemia.

2. *The School of Munich.*

Peter von Cornelius (1784—1867) was the restorer of the long-disused art of fresco-painting on a large scale, and the founder of the Munich School. At the early age of nineteen he gave proof of considerable genius in the frescoes he painted for the cupola of the old church of Neuss, and four years later he produced a marvellous series of illustrations of Goethe's 'Faust' and of the 'Nibelungenslied,' full of bold invention, but perhaps inferior in colouring and expression. In 1811 he went to Rome, where he remained for eight years diligently studying the works of the old masters; and on his return to Germany, at the invitation of Ludwig I. of Bavaria, he embodied the results of his new experience in the great frescoes, by which he is chiefly known, which adorn the Glyptothek and the Ludwig Kirche at Munich—those in the former representing scenes from heathen mythology, in the latter a series of events from the New Testament.

Of Cornelius's numerous pupils, his favourite—

Wilhelm von Kaulbach (1805—1874) was the only one who attained to anything of an independent style in the treatment of large compositions. The *Battle of the Huns*, in the Berlin Museum; *Apollo and the Muses*, in the Odeon at Munich, and the wall-painting in Berlin of *Homer in Griechenland*, are his principal works. He is well-known, too, by his book-illustrations, *e. g.* those of Goethe's 'Faust' and of 'Reynard the Fox.'

Other prominent members of the Munich School are—

Julius Schnorr von Carolsfeld (1794—1872), who first studied in the Academy at Vienna, and then went to Rome, where he found the newly-established school of Overbeck. His principal works there were the *Marriage at Cana*, and scenes from ‘Orlando Furioso,’ in the Villa Massimo. Called to Munich by King Ludwig, he executed for him the celebrated frescoes of scenes from the ‘Nibelungenslied;’ and the histories of Charlemagne, Frederic Barbarossa, and Rudolf of Hapsburg, in encaustic. In England he is chiefly known by his widely-circulated Bible illustrations. He was a Professor in the Academy, and Director of the Royal Museum, at Dresden, and there founded a school which produced many good painters.

Friedrich Wilhelm Schadow (1788—1862), a pupil of Cornelius, was for some time Director of the Academy at Düsseldorf, and is more famous as an instructor than as a painter. He numbers amongst his pupils Hildebrandt, Sohn and Lessing. In the Städels Institute, Frankfort, is *The Wise and Foolish Virgins*, by him. His pupil—

Karl Friedrich Lessing (1808—1880) accompanied his master in 1827 to Düsseldorf, where he soon became known by his historic pictures and his landscapes. Most of the painters of the revival of art in Germany were Roman Catholic. The works of Lessing, on the other hand, evince a strong Protestant feeling. His best historic pictures are scenes from the History of Huss. His *Oaks of a Thousand Years* is well-known in Germany.

Peter von Hess (1792—1871), who is chiefly famous for his battle-pieces, of which the best are the *Entrance of King Otho into Nauplin*; the *Battle of Arcis-sur-Aube*; and

the *Crossing of the Beresina*: he also painted genre subjects.

His brother, Heinrich von Hess (1798—1863), first brought himself into notice by his *Sepulchre of Christ*, and a *Holy Family*. After some years spent in Italy, he was made Professor of the Academy at Munich, and later Director of the Royal Collection. His picture of *Christmas*, painted for Queen Caroline, who was a liberal patron to him, is considered one of his best works.

Johann Schraudolph (1808—1879), who studied under Cornelius in the Munich Academy, assisted in the production of the frescoes in the Glyptothek, and the *History of Moses*, from the designs of Hess, in the Allerheiligenkirche. After a visit to Rome, he was employed by King Ludwig to decorate the cathedral of Spire; the paintings which he there executed gained him great fame.

Johann Bonaventura Genelli (1800—1868) studied first in Berlin, and then under Cornelius and Overbeck in Rome. After painting in Leipsic, he settled in 1836 at Munich, and became noted for his numerous compositions of mythologic and sacred history.

Christian Ruben (1805—1875) studied originally under Cornelius at Düsseldorf. He then painted at Munich, Prague, and at Vienna, where he was made Director of the Academy of Arts. He painted sacred subjects and scenes from the history of Bohemia.

3. *Genre Painters in Germany.*

In addition to the two great schools founded by Overbeck and Cornelius, many good German painters of scenes of common life have arisen of late years. The principal of these were :—

Hermann Stilke (1803—1860) first studied at Berlin, and then with Cornelius at Munich and Düsseldorf. He painted frescoes in the arcades of the *Hofgarten* at Munich; and after a visit to Italy joined Schadow at Düsseldorf. His works are taken chiefly from romances, and sacred and mythologic history.

Ferdinand Theodor Hildebrandt (1804—1874) studied at Berlin under Schadow, whom he accompanied in 1826 to Düsseldorf, where he settled. He sometimes painted portraits and genre subjects, but his principal works illustrate historic scenes, drawn from Shakespeare, Goethe and other poets. He is noted for his colouring; and his fame has reached far beyond his native country.

Karl Ferdinand Sohn (1805—1867) followed Schadow to Düsseldorf in 1826. He afterwards visited Italy, France, Belgium and Holland. Appointed Professor in the Düsseldorf Academy, he gave instruction to many celebrated painters. His own works are of a variety of subjects, portraits and genre, but chiefly historic. One of the most famous is *Diana at the Bath*.

Of Emanuel Leutze we shall speak when we come to the American School.

Jakob Becker (1810—1872) studied at Düsseldorf under Schirmer: he painted first landscapes, then romantic pieces, and, finally, genre subjects, in which he excelled. In 1840 he was appointed Professor at the Städelsches Institut at Frankfurt.

Karl Wilhelm Hübner (1814—1879) went to Düsseldorf in 1837, and studied under Karl Sohn and Schadow. His pictures are drawn, chiefly, from modern social life, and frequently display a dramatic element. His masterpiece, in 1853, is *Saved from the fire*. His *Poacher's Death* (*Das*

Jagdrecht) created a great sensation at the time of its production; but, perhaps, more from the nature of its subject than its intrinsic merits.

Adolf Schrödter (1805—1875), and Johann Peter Hasenclever (1810 — 1853), pupils of the Düsseldorf School, painted genre subjects with much success.

Joseph Anton Koch (1768—1839), who has been called the restorer of landscape painting in Germany, is well represented in the galleries of his native country. Lessing, too, whom we have already noticed, was a good landscape painter.

Every large town in Germany became a centre of painting.

Karl Wilhelm Kolbe, the younger (1781—1853), August Karl Friedrich von Klöber (1793—1864), whose style was influenced by a study of Rubens and Correggio; Karl Begas (1794—1854); Franz Krüger (1797—1857), celebrated for his paintings of horses—all of whom devoted themselves to romantic and historic compositions; and Eduard Magnus (1799—1872), known for his genre subjects and portraits:—these are a few prominent names among those artists who have made Berlin famous in art during the greater part of the nineteenth century.

In Vienna, Johann Peter Krafft (1780—1856), Georg Ferdinand Waldmüller (1793—1865), and Joseph Danhauser (1805—1845), practised genre and portrait painting with great success.

Alfred Rethel (1816—1859), a native of Aix-la-Chapelle, a student in the Düsseldorf Academy, painted much at Frankfort and at Aix. His works are taken from sacred and national history, and also include portraits.

Karl Rahl (1812—1865), of Vienna, studied in the Academy of his native city, and there opened a studio, which was most numerous attended, and sent forth many excellent artists.

Feodor Dietz (1813—1870) studied in Carlsruhe, and painted in Munich and at Paris; his works, which chiefly depict scenes on the battle-field, are unfortunately sometimes almost theatrical in effect.

On the whole the present position of painting in Germany is eminently satisfactory, and there is every reason to hope for continued success in the future.

There are but few works by the great German masters in the National Gallery, and the Revival under Overbeck and his followers is totally unrepresented in our National Collection.

Of those living artists who have made and are still making German art famous, not only in their own country, but also in England, we do not propose to speak; but before closing this brief notice of nineteenth century art, we must mention two painters whose works are somewhat in sympathy with it.

Adolph Tidemand (1814—1876), a native of Mandal in Norway, studied first at Copenhagen, and then at Düsseldorf under Hildebrandt and Schadow. His pictures are chiefly landscapes and genre subjects. They became familiar to the English public at the Exhibition held in London in 1862, to which he sent no less than ten. The *Assembly of the Haugians* in the Düsseldorf Academy, and the *Catechising* are among the principal. Tidemand was a member of most foreign academies.

Anna Maria Elisabeth Jerichau-Baumann (1819—1881)

was born, near Warsaw, of German parents : after a course of study in the Düsseldorf School, she then went to Rome, where she met and married Adolf Jerichau the sculptor, with whom she returned to Copenhagen ; and thenceforth became famous as a painter of portraits and historic and genre pieces.



IX. PAINTING IN FRANCE.

A HISTORY of the French school of painting can be traced almost as far back as the history of France itself. Even in the time of Charlemagne it was the custom to cover the walls of churches with paintings "in order to instruct the people, and to decorate the buildings." Painting on glass for cathedral windows was likewise invented or perfected: and many French prelates and abbots ornamented their churches and monasteries with paintings of all kinds.

But the real history of French art, the pupil of Italy, can only be said to have commenced after the slow and laborious development of the Middle Ages; when all the knowledge possessed by antiquity re-appeared at one time, and produced the revival known by the name of the RENAISSANCE. In Italy, this began as early as the middle of the fifteenth century, but it was nearly a hundred years later before the French school felt its influence.

1. *In the Fifteenth, Sixteenth, and Seventeenth Centuries.*

René of Anjou, Count of Provence,—the prince who was successively despoiled of Naples, Lorraine and Anjou, and who consoled himself for his political disgraces by cultivating poetry, music, and painting,—was born about 1408, and learnt painting in Italy, either under Il Zingaro at Naples, when he was disputing the crown of the Two Sicilies with the kings of Aragon, or under Bartolomeo della Gatta at Florence when forming an alliance with the Duke of Milan against the Venetians. "He composed," says the chronicler Nostradamus, "several

beautiful and elegant romances, such as *La Conquête de la Douce Merci*, and the *Mortifiement de Vaine Plaisance*, but he loved painting in particular with a passionate love, and was gifted by nature with such an uncommon aptitude for this noble profession that he was famous among the most excellent painters and illuminators of his time, which may be perceived by several masterpieces accomplished by his divine and royal hand." In the Cluny Museum there is a picture by René which, although not worthy of being called a "divine masterpiece" of the period that had produced Fra Angelico and Masaccio, is yet valuable and remarkable. The subject is the *Preaching of the Magdalen at Marseilles*, where tradition asserts that she was the first to proclaim the gospel. He died in 1480.

Jehan Fouquet (1415—1483), born at Tours, painted the portrait of *Pope Eugenius IV.* at Rome, and studied the Italian artists of the time of Masaccio. His works, or at least those of them which remain, are to be found at Munich, Frankfort, and in the large library at Paris; they consist only of manuscript ornamentation.

Jean Clouet, the younger, sometimes called Janet (in cotemporary records he is called Jehan, Jehannot and Jehannet), was a Fleming who settled in France and was made painter and *varlet-de-chambre* to Francis I., in or before 1518. He died in 1541.

François Clouet (ab. 1500—1571-74), usually called Janet, —a cotemporary of those who studied art in Italy, but himself a distant disciple of Van Eyck, through the lessons of his father,—was born at Tours. He was court painter to Francis I., Henri II., Francis II. and Charles IX. His pictures in the Louvre are portraits of *Charles IX.* and his wife *Elizabeth of Austria*, which are truthful and of

wonderful delicacy. Besides the portraits of *Henri II.*, of *Henri IV.* as a child, of the *Duke of Guise*, *le Balafre*, of the wise chancellor *Michel de l'Hôpital*, all of his school, there are two small compositions formed by several portraits in a group; one is of the *Marriage of Margaret of Lorraine*, sister of the Guises, with Duke Anne of Joyeuse; the other is a *Court Ball*, at which *Henri III.*, then king, his mother, Catherine de Médicis, young Henry of Navarre, and other personages of the time, are present. These pictures, which are as valuable to the history of France as the chronicles of Monstrelet or the journals of L'Estoile, are no less precious to the history of painting as the memorials of an art of which they were the earliest expression. In Hampton Court there are portraits by Clouet of *Mary Queen of Scots* and *Francis II.* of France, as Dauphin; and at Castle Howard, there is a fine painting by him, of the *Family of Henri II.*, giving life-size portraits of Catherine de Médicis and her children, and a collection of nearly three hundred portraits—drawings in black and white with flesh tints—of kings and queens and important personages of the French Court. A *Man's portrait* by him is in the National Gallery, and examples of his art are in the galleries of Hertford House, and Althorp.

Jean Cousin (1501—1589) was born at Soucy, near Sens. Unfortunately, he was more occupied with painting church windows than with his easel; and, as he devoted a part of his time to engraving, sculpture and literature, he has left but a small number of pictures. His principal work is a *Last Judgment*, and it is doubtless the similarity of subject rather than of style which has given its author the name of the "French Michelangelo." Although it was the first picture by a French artist which had the honour

of being engraved, this masterpiece of Jean Cousin lay for a long time forgotten in the Sacristy of Minimes at Vincennes. It has now found a place in the Louvre.

Martin Fréminet (1567—1619), the son of a painter, was born at Paris. After a long sojourn in Italy, he brought with him the taste which prevailed there at the close of the great age, a little before the foundation of the Carracci school. Leaving the calm and simple beauty which Leonardo da Vinci, Raphael and Correggio had taught, he adopted, like the mistaken imitators of Michelangelo, an ostentatious display of the science of anatomy, and a mania for foreshortening. At the same time his great pictures in the Louvre—both the *Venus waiting for Mars*, and *Æneas abandoning Dido*—are remarkable because he painted his figures the size of life. After a long series of sacred subjects, he produced mythologic scenes. Henri IV. appointed Fréminet painter to the court, and commissioned him to decorate the ceiling of the chapel at Fontainebleau.

Simon Vouet (1590—1649), also the son of a painter, had been from his earliest youth remarkable for his precocious talents; and after fourteen years' residence at Rome carried the lessons of the Carracci school back with him to Paris. In his great composition, the *Presentation in the Temple*—in the *Entombment*, the *Madonna*, the *Roman Charity* (a young woman feeding an old man), we trace clearly the influence of the Bolognese school, although Vouet possesses neither the profound expression of Domenichino, the elegance of Guido, nor the powerful chiaroscuro of Guercino. We must do him the justice to add that it was his lessons which taught Eustache le Sueur, Charles le Brun, and Pierre Mignard; and that

thus, like the Carracci, he was greater through his pupils than through his own works.

Jacques Callot (1594—1635) was of a noble family of Nancy in Lorraine. He was an enemy to all discipline, and, in order to give free course to his fancy, fled from his father's house in the train of a troop of mountebanks. Occupied with etching by a process of his own invention, his *Beggars*, *Gipsies*, *Nobles*, *Devils* and scenes descriptive of the *Miseries of War*, for which he is most celebrated,—he left us but a small number of paintings.

Nicolas Poussin (1594—1665), the prince of the French school, was born at Andelys. He was descended from a noble family of Soissons who had lost their property in the civil wars: his father served under Henri IV. Braving poverty, Poussin set out for Rome, on foot and almost destitute. There his talent was first developed before the masterpieces of past ages; and although at a subsequent period the king called him to Paris, in order to add the lustre of a great artist to his own fame, Poussin soon tired of the annoyances caused by the court painters, and went back to Rome, which he did not again leave. There, in solitary study, and always avoiding, with a force of judgment in which he is scarcely equalled, the bad taste of his country and his time, he progressed step by step towards perfection.

Two of Poussin's best pictures are in the National Gallery, which contains seven works by him. One is a forcible painting simply called a *Bacchanalian Dance*, but varied and full of pleasant incident. The other, a *Bacchanalian Festival*, although less finished in execution, is one of his most important works.

In the Louvre there are some immense pictures by

Poussin, with full-length figures : the *Last Supper*, *Francis Xavier in India*, and the *Virgin appearing to S. John*. His only painting of this size out of France is the *Martyrdom of S. Erasmus*, the pendent, in S. Peter's at Rome, to the *Martyrdom of S. Processo*, by his friend Valentin. Among his religious compositions are the charming group of *Rebecca at the Well*, when Eliezer recognizes her among her companions, and offers her the ring ; *Moses exposed on the Nile* by his mother and sister ; *Moses saved from the Water* by the daughter of Pharaoh ; the *Manna in the Desert*, a scene admirable in the grandeur of the whole, and the interest of the details ; and the *Judgment of Solomon*.

We must also class amongst the Old Testament subjects the four celebrated pendants named *Spring*, *Summer*, *Autumn*, and *Winter*, far better known by the names of their subjects. Spring is typified by *Adam and Eve in Paradise*, before their fall ; Summer, by *Ruth gleaning* in the field of Boaz ; Autumn, by the *Return of the Spies from the Promised Land*, bringing back the wonderful bunch of grapes, which two men can scarcely carry ; Winter, by the *Deluge*. There is no need of any word of explanation or praise for this picture ; it was Poussin's last work ; he was seventy-one years of age when he painted it, and he died soon afterwards at Rome. Amongst the subjects taken from the Gospels and from the Acts of the Apostles, we must call attention to the *Adoration of the Magi*, the *Repose in Egypt*, the *Blind Men of Jericho*, the *Woman taken in Adultery*, the *Death of Sapphira*, and *S. Paul caught up into the Seventh Heaven*.

But Poussin did not confine himself to biblical subjects ; he also, like all the great masters, treated subjects from

profane history, as the *Will of Eudamidas* (in England), and the *Rape of the Sabines*: and entered the regions of pure mythology, as may be seen by the *Death of Eurydice* and the *Triumph of Flora*, at Paris: he also treated sometimes of allegory, for instance the *Triumph of Truth*; but



Fig. 171.—The Shepherds of Arcadia. By Nicolas Poussin.
In the Louvre.

whatever he undertook, or from whatever source his subjects were taken, he was always an historic painter.

Gaspard Dughet (1613—1675), called Gaspard Poussin, was born of French parents in Rome. Nicolas Poussin married his sister, and under the instructions of his brother-

in-law Dughet became an excellent landscape painter. His subjects were usually taken from picturesque scenes in the neighbourhood of Rome. His works abound in private galleries in England. Six of his paintings are in the National Gallery.

Claude Gellée, of Lorraine (1600—1682), called Claude Lorrain, or more generally merely Claude, was born of very poor parents at Chamagne, a little village in the Vosges. When quite a lad he was apprenticed to a baker and pastry-cook, and before he was twenty years of age accompanied some fellow-workmen to Rome and became the servant of Agostino Tassi, a landscape painter of eminence. It is said that young Claude prepared his master's dinner and ground his colours; at all events, from Tassi he acquired that love of art which has rendered his name so famous. He received lessons also from Sandrart, who was at Rome at the same time. His pictures and etchings bear dates varying from 1630 to 1670.

Although he did not approach Poussin in learning, as he scarcely knew how to read or sign his name, Claude resembled him in his power of application, and his correctness of observation.

In the Louvre, there are two small pictures, a calm *Landscape* and a *Marine piece*, glittering with the rays of the noonday sun, which Claude alone, like the eagle, then dared to face; an interesting view of the *Campo Vaccino* at Rome (the ancient forum), now used as a cattle market; two pendants, also a *Marine piece* and a *Landscape*; then two other larger pendants—*Marine pieces*—warm and golden in the setting sun. The figures they contain, by the pencil of some of his usual assistants, are intended to show, in one, the *Landing of Cleopatra at Tarsus*, where

she had been summoned by Mark Antony; in the other, *Ulysses restoring Chryseis to her Father*. These two marine pieces are in the style of which Claude was especially fond; the sea in the distance, enclosed in the foreground by two rows of palaces and gardens, which form a port in per-



Fig. 172.—Crossing the Ford. By Claude Lorrain.
In the Louvre.

spective, and the sun beyond, low on the horizon, illuminating the surface of the waves which are agitated by the breeze.

In the National Gallery, besides the *Embarkation of the Queen of Sheba* (known as the “Bouillon Claude”), there is

the *Embarkation of S. Ursula*, and another marine piece, a *Seaport at Sunset*, with palaces in the foreground, a wonderful masterpiece; and eight landscapes with figures, representing *Hagar in the Desert*; *David in the Cave of Adullam*; the *Death of Procris*; *Narcissus falling in love with his own image*—an exquisite work—and four others.

Many of Claude's pictures are in private cabinets, especially in England, where the great landscape painter was at one time much admired. The Duke of Westminster possesses as many as the museums of France or Madrid. Two pendants in this collection are the largest pictures known by Claude. The subject of one is the *Worship of the Golden Calf*, that of the other, the *Sermon on the Mount*. Both have all the luxury and splendour of Italian scenery;—no language can describe the brilliancy of the sky, the beauty of the earth, the scientific aerial perspective, the happy contrast of light and shadow, the majesty of the whole, in short, everything that can delight the eye. "Claude Lorrain," wrote Goethe, "knew the material world thoroughly, even to the slightest detail, and he used it as a means of expressing the world in his own soul."

A series of sketches which Claude made for his pictures are preserved in a book which he called *Libro di Verità*; these are now in the possession of the Duke of Devonshire. They were engraved by Earlom.

Valentin [miscalled *Moïse* Valentin, a misreading of Mosu, *i. e.* Monsieur] (1600—1634) was born at Coulommiers en Brie. He attended the school of Simon Vouet for some years, and then went to Italy, where he was a friend of Poussin and Claude. A rival of Ribera in the imitation of the turbulent Caravaggio, Valentin deserted entirely the traditions of French art, and only belongs to the French

school from the circumstance of his birth. To judge him justly, and to appreciate the loss art sustained in his early death, occasioned by the excesses of a fiery temperament, we must be acquainted with his better and nobler works, which show thought and reflection; the *Martyrdom of S. Lawrence* in the Museum of Madrid, and the *Martyrdom of S. Processo*, in the Vatican.

Sébastien Bourdon (1616 — 1671?), another of the French disciples of Italy, was born at Montpellier, and received his first education from his father, who was a painter on glass; and when still a boy was taken by his uncle to Paris, where he studied art for some years. At eighteen years of age he went to Italy, and worked both at Rome and Venice. He afterwards returned to Paris, and painted his celebrated picture of the *Crucifixion of S. Peter*. In 1652 he was prevailed upon to visit Sweden, and there he executed several important works for Queen Christina. He again returned to Paris, where he died.

Eustache le Sueur (1617—1655), the son of an artisan, studied under Vouet, and became famous; but driven from the court by Le Brun, he entered the convent of the Carthusians, and there produced his best works, which are all in Paris. Though he lived but few years, he displayed brilliant qualities, grandeur, power of expression, depth of thought, and a touching sensibility and tenderness which sometimes raise him to the sublime. The Louvre has fifty of his finest paintings. There he may be seen from his austere and studious youth to his early death; from the dark and fantastic *History of S. Bruno* to the gay and laughing *History of Love*, which was his last work.

But between the two extremes required by the subjects of a series of pictures for a Carthusian convent, and for the

sumptuous mansion of the president Lambert de Thorigny, Le Sueur painted many compositions of varied style, although they were all on religious subjects. Of these are—the *Descent from the Cross*, the *Mass of S. Martin*, the brother martyrs *S. Gervasius and S. Protasius* refusing to worship false gods. The last picture, which was painted as a pendent to the two works of Philippe de Champagne on the same legend, is as large as the largest works of Le Brun or Jouvenet. The *Preaching of S. Paul at Ephesus*, painted in 1649, and offered to Notre Dame of Paris by the guild of goldsmiths, has been rightly placed in the *salle des chefs-d'œuvre*, for it is the masterpiece of Le Sueur.

Charles le Brun (1619—1690) was the son of a sculptor of Paris. As he showed a decided talent for drawing, he was placed under Simon Vouet, with whom he remained for some years. He then went to Italy, and under the tuition of Poussin studied the works of the great masters. Shortly after his return to Paris, Le Brun received the patronage of Louis XIV., who made him, painter to the court, and director of the Gobelins manufactory, and decorated him with the order of S. Michael.

In the Louvre there are twenty-two of his pictures, at the head of which stands the *History of Alexander*. This famous series, which was ordered by Louis XIV. in 1660, and which was completed in 1668, is no less important among his works than the *History of S. Bruno* among those of Le Sueur—to make known and to popularize this great poem in five cantos—the *Passage of the Granicus*, the *Battle of Arbela*, the *Family of Darius made captive*, the *Defeat of Porus*, and the *Triumph of Alexander at Babylon*—an evident allegorical flattery of the early triumphs of the great Louis. The painter had

the good fortune to have it engraved by Edelinck and Audran. The other great paintings of Le Brun are the *Day of Pentecost* (where he has introduced himself in the figure of the disciple standing on the left); the *Christ with Angels*, painted to immortalize a dream of the queen mother; and the *Repentant Magdalen*, which every one calls *Mademoiselle de la Vallière*. He is more natural and true in the *Stoning of S. Stephen*, as well as in the small pictures on profane history, *Cato* and *Mutius Scævola*, works of his youth, which were once attributed to the great Poussin.

Bon Boulogne, the elder (1649—1717), the son of an historic painter, Louis de Boulogne, was much patronized by Louis XIV., who sent him to Rome to study the old masters. He painted many of the decorations of Versailles.

Jean Jouvenet (1644—1717), the son of a painter, was born at Rouen. At seventeen years of age he went to Paris, where he quickly rose to fame. He was a pupil and assistant of Le Brun, and followed his style. In old age he lost the use of his right hand by palsy, and, to the astonishment of his brother artists, painted with his left hand the *Magnificat*, now in Notre Dame. Nearly all his pictures were of sacred subjects. Jouvenet's art is theatrical, carried almost to the style of scene-painting. By what other name could we call the enormous sheets of canvas on which the *Miraculous Draught of Fishes*, the *Christ driving the Money-Changers out of the Temple*, and even the famous *Raising of Lazarus*, are painted? His less ambitious compositions, such as the *Descent from the Cross*, which he painted for the convent of the Capucines, and an *Ascension* for the church of S. Paul, are calmer in style, besides being better in every other respect.

Jean Baptiste Santerre (1650—1717), who was born at

Magny, near Pontoise, went early in life to Paris, where he studied under Boulogne. His pictures are carefully composed and harmoniously coloured. At the time that, in order to flatter the pompous taste of Louis XIV., Jouvenet was exaggerating the exaggerations of Le Brun, there was one artist who religiously observed the worship of the beautiful. This was Jean Baptiste Santerre. Like Le Sueur before him, and Prud'hon after him, he escaped from academic tyranny, as well as from the slavery of the court. He sought for real greatness more than for fame or fortune, and found it, far from theatrical effect, in delicacy and grace. Santerre, in a tolerably long life, completed but few works, and the Louvre has only succeeded in obtaining two, *Susannah at the Bath*, and a *Female portrait*, which seem to make the link in the chain uniting Correggio to Prud'hon.

To bring into one group the best portrait painters of the age to which Louis XIV. has given his name, we must go back a few years, and commence with

Pierre Mignard (1610—1695), who, although born at Troyes in Champagne, was called the "Roman," because after having studied under Simon Vouet, he passed twenty-two years at Rome. Mignard was not merely a portrait painter; he also painted historic pictures, and in the dome of Val-de-Grâce frescoes larger in size than that of Correggio in the duomo of Parma. He succeeded Le Brun in the office of king's painter; and was made a Chevalier de Saint-Michel, and chancellor of the Academy. He entered into direct rivalry with Le Brun in a *Family of Darius at the feet of Alexander*, now in the Hermitage; and in the Louvre we may see the charming *Madonna with the Grapes*, brought from Italy, in which he imitated

the style of Annibale Carracci, whilst exaggerating the studied grace of Albani; and a number of historic portraits, the *Grand Dauphin*, the *Duke of Burgundy*, the *Duke of Anjou*, *Madame de Maintenon*, and *Mignard* himself. In all his works—sacred and historic paintings as well as portraits—he displays the same cold correctness, the same skilfulness in the art of flattery, the same care in minute details carried to the extreme which has made his name a proverb in France; but they also show a lightness of touch and vivacity of colouring which easily rendered him the first colourist among the court painters of France.

Claude Lefebvre (1633—1675), who was born at Fontainebleau, was a pupil of Le Sueur and Le Brun, and painted portraits which remind us of Philippe de Champagne. He visited England in the reign of Charles II., and it is believed that he died in London.

Nicolas Largillière (1656—1746), though born at Paris, received his early education in art at Antwerp, where his father settled as a merchant. He visited England, and painted portraits of Charles II., James II., and many noblemen. Louis XIV. also sat to him. A portrait of *Le Brun* by Largillière is in the Louvre.

Hyacinthe Rigaud (1659—1743), the son of an artist, of Perpignan, has been called the French Van Dyck. Amongst his pictures in the Louvre, *Louis XIV.* figures in the front rank; and *Bossuet*, who seems to be holding a court in his bishop's robes as the chief of the church and the king of eloquence. Thanks to engravings, these pictures are known everywhere.

Antoine Coyppel (1661—1722), the son of Noël Coyppel, an artist of some celebrity, accompanied his father to Rome, and studied the style of Bernini. On his return to

Paris, he became a very popular artist, and was much employed in painting royal palaces. He treated history in a theatrical manner, and clothed the ancient Greeks in silk breeches.

2. *In the Eighteenth Century.*

Antoine Watteau (1684—1721), the son of a poor thatcher of Valenciennes, was placed with an obscure artist, in his native city, and for a long time painted pictures of *S. Nicholas* for three francs a week and his soup. In 1702, he went to Paris—where the scene-painter, Claude Gillot, introduced him to the green-room of the opera—and there he founded a school of painting. In the hands of his plagiarists, Van Loo, Pater, Lancret, Boucher, and a long train of their followers, art was more and more degraded and dishonoured in ridiculous and licentious paintings of sheepfolds decorated with satin ribbons; and pictures were merely used as ornaments for boudoirs.

Watteau attempted only very small *genre* subjects; but he has imparted such elevation and grandeur to them that he will always be considered far above a mere decorator. In the works of this painter of *Fêtes Galantes*, besides the exquisite colouring taken from Rubens, we shall always have to admire his invention, fun, wit and even propriety; for we feel that he was, as his biographer Gersaint says, a “libertine in mind, though of good morality.”

Nicolas Lancret (1690—1743), a painter of *Fêtes Galantes*, who was born in Paris, took Watteau as his model, and became an ignoble disciple of that master, though in his own time his works were very popular.

In the National Gallery is a series of four of his best



paintings. They are the four ages of man—*Infancy*, *Youth*, *Manhood* (Fig. 173), and *Age*.

Jean Baptiste Joseph Pater (1696—1736), who was born at Valenciennes, went, when still young, to Paris, and entered the studio of Watteau, whom he copied both in subject and, as far as possible, in style. His works are somewhat scarce.

François Boucher (1704—1770) was one of the most popular artists of his time, was appointed painter to the king, and acquired a great reputation, which did not long survive him. Boucher was called the "Painter of the Graces," because, in the midst of landscapes as weak and false as the scenes at the opera, he introduced, as the shepherdesses of his be-ribboned sheep, veritable dolls, without modesty, and only fresh-looking from the vermilion of their toilette, and because they are reposing in the style of goddesses on clouds of cotton! A *Pan and Syrinx* by him is in the National Gallery.

François Desportes (1661—1743) was the first in France to make a special domain for himself by imitating Snyders, and he became the historiographer of the hunts of Louis XIV. It is said that he visited England, and painted sporting scenes there.

Jean Baptiste van Loo (1684—1745), the grandson of an artist, was born at Aix in Provence. He painted in public buildings at Toulon, Turin and Rome, and was made a member of the Academy at Paris. In 1737 he paid a visit to England, and was patronized by Sir Robert Walpole, and painted many portraits of the nobility. In 1742, he returned to his native land, and there he died.

Jean Baptiste Oudry (1686—1755), whose *genre* was

the same as that of Desportes, became in his turn the historian of the hunts of Louis XV. His works, which are very numerous in the Louvre—*Hunts* of stags, wolves, boars, pheasants and partridges—show that he had neither the invention nor the movement of Snyder, nor the exquisite skill and touch of Fyt or Weenix.

Jean Baptiste Siméon Chardin (1699—1779), the rival of Willem Kalf, the painter of kitchens, was a powerful colourist, who emulated the Dutch school in the vigour of his tints, until then unknown in the French school. “Oh, Chardin!” said Diderot, “it is not colours alone that you mix on your palette; it is the very substance of the objects, it is the air and the light with which you paint.”

Charles André, called Carle, van Loo (1705—1765), the younger brother of Jean Baptiste, although the best of the four painters in his family, showed to what a depth of decay an artist, endowed by nature with good qualities, may be led by the bad taste of his age. He attempted history and sacred subjects, and failed utterly.

Claude Joseph Vernet (1714—1789), the celebrated marine painter, was born at Avignon. A whole room in the Louvre is devoted to his works, which are ranged on the walls round his bust in marble. These are, in the first place, *Views of the principal French Seaports*, painted in 1754 to 1765, by order of Louis XV.; an ungrateful task, which would have required a mind inexhaustible in its resources. Then, a large number of *Marine Pieces* properly so called, in which he has represented the sea in all its aspects, in the south and the north, in the morning and in the evening, with the sun and the moon, in rain and in fine weather, in calm and tempest, but they do not possess the intoxicating poetry of Claude. He may be

studied in the National Gallery in a view of the *Castle of S. Angelo, Rome*, and a *Landscape*. He had a son, Antoine Charles Horace, called Carle, Vernet (1758—1835), who painted battle-pieces; and who was the father of the celebrated Horace Vernet, of whom we shall speak hereafter.

Jean Baptiste Greuze (1725—1805) was born at Tournus, near Mâcon, and received his early education in art at Lyons. He was one of the first French painters to go to Nature for his subjects by taking his figures from rural life, and representing simple and touching village scenes.

Some of these contain merely a comic incident, such as the *Broken Pitcher*; others rise to pathetic drama, like the *Father's Curse*. The *Village Bride* is of intermediate style, more simple and graceful, and may be considered as the masterpiece of his transition style. These choice works, with five others, are in the Louvre. The gallery of Sir Richard Wallace contains twenty-two paintings by Greuze, several of which have been engraved; and there are three heads of *girls* in the National Gallery. His paintings, which at the present day command fabulous prices, were not appreciated in his own time, and the unhappy painter passed his old age in extreme poverty.

Joseph Marie Vien (1716—1809) was born at Montpellier. He studied first in Paris, and from 1775 to 1781 directed the French school at Rome. In studying the works of the earlier ages, he learned to understand the greatness of the art which had almost perished, and endeavoured to return to the style of the great masters. To Vien belongs the honour of having been the first to attempt the part of the reformation in art which was accomplished by his pupil Louis David. This may be seen, in his fine composition, *S. Germain of Auxerre* and



Fig. 174.—The Sleeping Girl. By Greuze.

S. Vincent of Saragossa receiving martyrs' crowns from an angel; and for chastened and powerful execution, in the *Hermit asleep*. Vien said, "I have only half opened the door; it is M. David who will throw it wide."

Jacques Louis David (1748—1825), a relative of François Boucher, was born at Paris, accompanied Vien to Rome, and with him studied the works of the great masters. In order to paint Roman subjects and Roman manners, he sought his models in the ruins of ancient Rome; he studied the statues and the bas-reliefs, and read Tacitus and Plutarch.

By the severity of his taste, by the admiration of noble thoughts and fine actions, he brought back art to dignity and true grandeur. He lived in Paris, and took part in the great Revolution, and passed many months in prison. But when the Empire had overthrown the Republic, David became painter to the emperor, and prefect of the department of the Fine Arts. After the fall of Napoleon, David took refuge in Brussels, where he continued to paint for many years.

His best works are to be found in the Louvre. The *Oath of the Horatii* was painted at Rome in 1784. Its appearance caused such sensation in the Parisian salons, that from this time we may date the commencement of the fashion for Roman forms in garments, hangings and furniture. The second Republican picture was *Marcus Brutus*, to whom the lictors are bringing the corpses of his two sons, whom he had condemned to death. It is dated 1789. He painted in 1799 the *Sabine Women* (Fig. 175) throwing themselves into the midst of the conflict between the Romans and the Sabines; and the *Death of Marat*, struck by Charlotte Corday: then, the *Leonidas*



Fig. 175.—The Sabine Women. By David. In the Louvre.

at *Thermopylæ*. Although between this picture and the *Sabines* the whole interval of the Empire intervenes, we may yet call them twin pictures.

These works of David show all his good qualities and defects in the clearest light. On one hand, the fine subjects, noble sentiments, correct drawing, and chastened painting; on the other, an academic stiffness, making the living beings look as if cut out in marble; and in the execution a sad and monotonous colouring.

Guillaume Guillon Lethière (1760—1832), one of David's pupils, is represented in the Louvre by those enormous pictures, the *Death of Virginia* and *Death of the Sons of Brutus*. These paintings were exhibited in London in 1816 and received with much applause.

Anne Louis Girodet de Roucy Trioson (1767—1824) gained the *grand prix*, and went to Rome. His most important works may be found in the Louvre—the *Sleep of Endymion*; the *Interment of Atala*, describing a scene from Chateaubriand; a *Scene from the Deluge*.

François Gérard (1770—1837) was born at Rome. His celebrated group of *Cupid and Psyche*, and his *Entrance of Henri IV. into Paris* are in the Louvre. Baron Gérard, to whom many of the most illustrious characters of Europe sat for their likeness, was rather a portrait than an historic painter, and an intellectual man more than an artist of genius.

Antoine Jean Gros (1771—1835) suddenly quitted the usual track, to open a fresh career for himself. He formed his style on his own country and time, and painted the men and the things before his eyes; and introduced two fresh elements, too much neglected by the old school—colour and movement. The style of Baron Gros was an

undoubted progress. The proof of this is to be found in some fine works in the Louvre, such as the *Jaffa plague stricken*, and especially the *Battle-field of Eylau*, a great work as well as an instructive lesson, a most heart-rending image of the desolation caused by war.

Pierre Narcisse Guérin (1774—1833), the pupil of Jean Baptiste Regnaud, followed the track thrown open by David. His *Marcus Sextus returning from exile*, in the Louvre, is his principal work. His later pictures are too theatrical. Many of his works have been engraved.

Pierre Prud'hon (1758—1823) was the son of a mason of Burgundy. In early life he went to Rome, and formed acquaintance with Canova. In 1799 he returned to France, and he was already forty-nine when the prefect of the Seine ordered a picture of him—his first composition in high art—the celebrated allegory of *Divine Justice and Vengeance pursuing Crime*: this picture attracted great notice. The Louvre has acquired this work, and it has also his *Christ on Calvary*. In both these paintings there is the same melancholy and solemn majesty.

We must seek in private collections for other works—such as *Zephyr rocked on the Waters*, the *Rape of Psyche by the Zephyrs*, or the *Desolate Family*, to show how he treated the antique, and how he could impart as much poetry to cotemporary sufferings as to the fictions of mythology.

François Marius Granet (1775—1849), another mason's son, born at Aix-en-Provence, is celebrated for his *Interiors*, two of which may be seen in the Louvre, the *Cloister of the Church of Assisi*, and the *Fathers of Mercy* redeeming captives. He animated his views of buildings by scenes

from human life, and like Pieter de Hooch raised his less familiar subjects to the rank of historic pictures.

Jean Louis André-Théodore Géricault (1791—1824) was a pupil of Carle Vernet and Pierre Guérin. As he died very young, it is difficult to understand how it hap-



Fig. 176.—Divine Justice and Vengeance pursuing Crime. By Prud'hon.
In the Louvre.

pened that he played so important a part in French art, and exerted such influence on the whole school.

His works in the Louvre, the *Chasseur de la Garde impériale* and the *Cuirassier blessé*, belong to the period when,



Fig. 177.—The Raft of the Medusa. By Géricault. *In the Louvre.*

following Carle Vernet, he was simply a painter of horses. It was not till towards the close of his life that Géricault executed the only great work of his life, the *Raft of the Medusa* (Fig. 177). This picture was at first received with a storm of reproaches, but when exhibited in London it won much praise, and is now one of the treasures of the Louvre.

Jean Auguste Dominique Ingres (1780—1867), at the age of sixteen, chose art as his profession, and entered the studio of the stern classic master David, where he remained four years. In 1800 he won the second, and in 1801 the first Academic prize, and received a pension of one thousand francs. In 1802 he painted his first important work, *Bonaparte passing the Bridge of Kehl*, and in 1806 went to Rome, where he remained until 1820, when he removed to Florence, where he resided four years, painting the *Entry of Charles V. into Paris*, and the *Vow of Louis XIII.* now in a church at Montauban. In 1824 he returned to Paris, to find the school of David supplanted by that of Delacroix. He then painted his *Apotheosis of Homer*, on a ceiling in the Louvre; in 1829 was elected Professor of Painting in the *École des Beaux-Arts*; and in 1834 Director of the French Academy in Rome. This appointment enabled him to return to the city of his affections, where, however, he painted but few pictures. He returned to France in 1841; in 1845 was nominated Commander, and in 1855 Grand Officer of the Legion of Honour.

Ingres left behind him, in addition to the masterpieces we have mentioned, several great works, including the *Odalsque*, which appeared in 1819; the *Martyrdom of S. Symphorien*, in the cathedral of Autun; *Roger rescuing Angélique*; *Stratonice* (Fig. 178); *Christ delivering the*

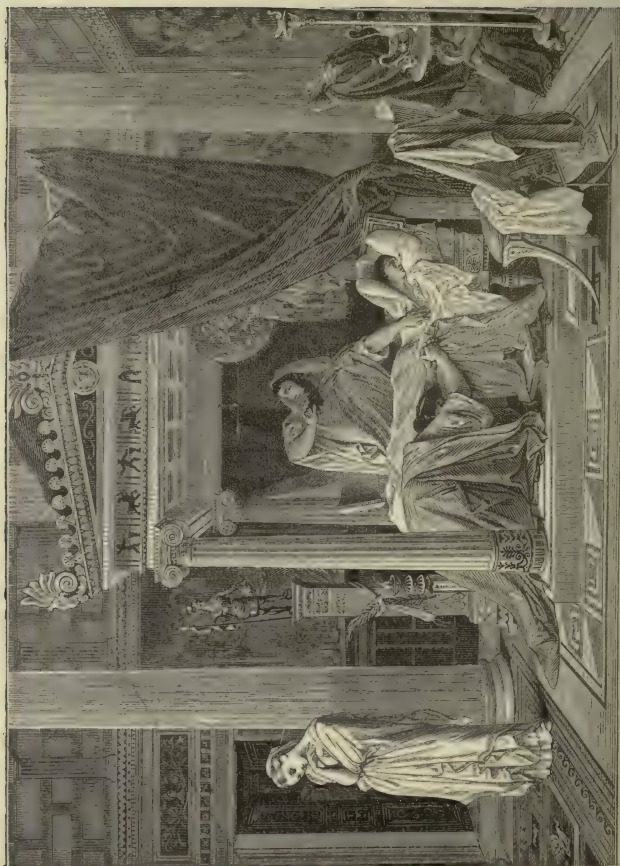


Fig. 178.—Stratonice. By Ingres.

keys to S. Peter; *Œdipus explaining the riddle of the Sphinx*; *La Source*, the picture which attracted such universal admiration in the London Exhibition of 1862; and *La Baigneuse*. The four last are all in the Louvre.

Émile Jean Horace Vernet (1789—1863), the son of Carle Vernet, was born in the Louvre, where his father had apartments. In 1806 and the following years he exhibited his famous *Barrière de Clichy*; the *Capture of the Redoubt*; the *Entrance of the French army into Breslau*; the *Defence of Paris*, and the *Massacre of the Mamelukes*. In 1826 he was made a member of the Institute, and two years later he was elected Director of the French Academy in Rome. At Versailles, one whole gallery—the Constantine—was devoted to his works illustrative of the victories achieved by the French armies in Algeria. Of this series the most noteworthy for its merit, as well as for its size, is the *Capture of the Smala of Abd-el-Kader*.

Claude Marie Dubufe (1789—1864) was born in Paris, and took his first lessons in art in the studio of the great classic master David. His earliest works were historic, and included the well-known *Roman family dying of famine*, and *Achilles taking Iphigenia under his protection*. They were succeeded by *Christ stilling the Tempest*; *Apollo and Cyparissus*; the *Birth of the Duke of Bordeaux*; *Christ walking on the Sea of Galilee*; and the *Deliverance of S. Peter*. In 1827 he changed his style and class of subjects; his *Remembrances*, *Regrets*, the *Slave Merchant*, taking high rank as genre pictures. Of this class is his *Surprise* in the National Gallery. His portraits, especially those of the *Queen of the Belgians* and the *Duchess of Istria*, are also greatly admired.

Louis Léopold Robert (1794—1835) was at first an

engraver, then a pupil of David at Paris. He went very late to Italy, where he painted subjects of history mixed with the scenes of nature. Three of his most important works are in the Louvre—the *Italian Improvisatore*, the *Feast of the Madonna di Pie-di-grotta*, and the *Harvest Feast* in the Roman Campagna. In 1835 he painted the *Departure of Fishing Boats in the Adriatic*, in which he seems to foretell a departure without a return, and which he completed at Venice just before he ended his own life.

Ary Scheffer (1795—1858), who was born at Dordrecht of French parents, had the misfortune when quite young to lose his father. His mother took him in 1811 to Paris, and apprenticed him to Pierre Guérin, from whom he learned his art, though he acquired but little of that master's style. His best works are the *Francesca di Rimini*; his *Gaston de Foix found dead*—now in the Gallery at Versailles—and the four subjects taken from Goethe's *Faust*; and his religious subjects—*Christ the Comforter*; *S. Monica*, and the *Temptation of Christ*.

Jean Baptiste Camille Corot (1796—1875), one of the best of modern French landscape painters, was apprenticed to a draper, but determined to be a painter, and entered in 1822 the studio of Michallon. He afterwards went to Italy, where he applied himself diligently to study landscape painting from nature. In 1827 appeared his first works, a *View of Narni*, and the *Campagna of Rome*; in the Paris Exhibition of 1855 he exhibited *Morning Effect* and *Evening*, and in the same year received a first-class medal. These were followed by a succession of pictures which won him immense fame. "Corot was a poet, and his canvases are the expression of ideas, refined almost to sentimentality, full of fancy and imagination."

Paul Delaroche (1797—1856), the celebrated painter of historic scenes, was born in Paris. He studied art under Gros, and exhibited his first picture in 1819; but it was not till 1824 that he produced three paintings which earned him his celebrity—these were *Vincent de Paul preaching*; *Joan of Arc examined in Prison*; and a *S. Sebastian*. In succeeding years he painted his well-known *Death of Queen Elizabeth*, and the *Children of Edward IV.*, both in the Louvre; the *Death of the Duc de Guise*, and many other equally celebrated pictures. His chief work, however, was the decoration, in encaustic, of the Amphitheatre of the Palais des Beaux-Arts—to which he devoted four years. In this stupendous work, known as the *Hemicycle*, Delaroche introduced seventy-five full-length portraits of the most eminent painters, sculptors, architects and engravers.

Ferdinand Victor Eugène Delacroix (1799—1863) was born at Charenton Saint-Maurice, near Paris. When eighteen years of age he entered the studio of Guérin; but, dissatisfied with that master's art, struck out a new path for himself and became the leader of the so-called "Romantic School." In 1830 he visited Spain, Algiers, and Morocco, and on his return was much patronized by M. Thiers, who procured for him the commission to paint numerous works in the Palais Bourbon, the Hôtel de Ville, the Luxembourg, the Louvre, and other public buildings as well as churches in Paris.

Eugène Delacroix is well represented by four works in the Louvre: *Dante and Virgil* painted in 1822, the *Massacre of Scio* in 1823, the *Algerian Women* in 1834, and the *Jewish marriage in Morocco*. These works were succeeded by the *Bridge of Taillebourg*, a *Medea*, the

Shipwrecked Mariners, the *Entrance of Baldwin into Constantinople*, and many others.

Joseph Louis Hippolyte Bellangé (1800—1866) was born in Paris and took his earliest lessons in art from Gros. In 1824 he won a second-class medal for an historic picture; in 1834 he was made a member of the Legion of Honour; in 1855 he obtained one of the prizes of the French International Exhibition; and in 1861 was created an officer of the Legion of Honour. He is chiefly known in England by two pictures sent to the Exhibition of 1862: the *Two Friends*, a small but highly finished work, and *A Square of Republican Infantry repulsing Austrian Dragoons*. His most important pictures, however, are to be seen at Versailles and the Luxembourg, and include his *Battle of the Alma*, *Painful Adieux*, the *Departure from the Cantonment*, the *Cuirassiers at Waterloo*, the *Battle of Fleurus*, the *Return from Elba*, the *Morning after the Battle of Jemappes*, the *Defile after the Victory*.

Alexandre Gabriel Decamps (1803—1860), a pupil of Abel de Pujol, is chiefly celebrated for the pictures of Eastern subjects which he introduced to the Parisian public. The gallery of Sir Richard Wallace contains more than thirty paintings by this artist—many of which are Scriptural subjects. His *Turkish School*, the *History of Samson*, and the *Defeat of the Cimbri*, are among his most celebrated works.

Narcisse Virgile Diaz de la Peña (1809—1876), the son of Spanish parents, was born at Bordeaux, where, at ten years of age, he was left an orphan. During many years of poverty he learned to paint, and in 1844 gained his first medal at the Salon. After that time he was immensely successful. Diaz ridiculed the realistic school, and made

colour his principal charm, but he painted only a few figure pieces. His landscapes, full of the brightest autumnal tints, and lighted by golden sunshine, are his best works. His *Forest of Fontainebleau* sold in 1873 for £1028.

Charles Gabriel Gleyre (1807—1874) was born in Switzerland. After studying in Paris, he went, in 1828, to Italy, and copied the works of the old masters. In 1840 he exhibited his first picture in the Salon, and for many years continued to paint sacred and classic subjects. His *Hercules at the feet of Omphale*; *Pentheus pursued by the Mænades*; and *The Charmer*, are among his best works.

Jean Hippolyte Flandrin (1809—1864), born at Lyons, went to Paris to enter the school of the Beaux-Arts in 1829, where he carried off the grand prize for his picture of *Theseus recognizing his Father at a Banquet*. In 1832 he went to Rome and became a student in the French school, then presided over by Horace Vernet. The chief works produced by the young artist at this time were a scene from the "Inferno"; *Euripides writing his Tragedies in a Cavern near Salamis*; and *S. Clair first Bishop of Nantes healing the Blind*. About 1839 he returned to Paris, and the next few years of his life were devoted to the decoration of churches.

Constant Troyon (1810—1865) began life as a painter on porcelain. He soon, however, sought a wider field, and in 1833 began to exhibit in the Salon. His *Fête at Sèvres*, and *A Corner of the Park at S. Cloud*, revealed his peculiar excellences as a landscape painter, but they were surpassed in 1841 by his *View in Brittany*, and somewhat later by his *Going to Market*, a small work of the very highest quality. Illustrating his careful study of nature, we may

also name a *Sedgy River* with cattle grazing, *Evening in the Meadows*, and a *Ferry Boat*.

Jean François Millet (1815—1875) was born at Gréville, near Cherbourg, the son of peasants who were quite unable to afford to give their son an art education. In early life he displayed so much talent that the authorities of Cherbourg furnished him with the means of going to Paris and entering the studio of Paul Delaroche. But he showed no taste for historic painting, and after a short sojourn with Delaroche, he left that master and sought instruction from nature alone. He married, and settled at Barbizon near the Forest of Fontainebleau, and there, from the fields and woods, and from the peasants, he took the subjects of his works. His first exhibited picture, the *Milkwoman*, appeared at the Salon in 1844; this was followed by the *Reapers*, *Sheep-shearers*, *Peasant grafting a Tree*, and many other similar subjects. His *Angelus du Soir* and *Death and the Wood-cutter* are well known from engravings and etchings. His pictures now fetch fabulous prices.

Gustave Courbet (1819—1877) sent his first picture to the Salon in 1844. He affected realism, and chose his models from the coarsest types. His landscapes with deer are among his best pictures. He joined the Communists in 1871, was imprisoned for his share in the destruction of the Column Vendôme, and when liberated went to live in Switzerland, where he died.

Thomas Couture (1815—1879), a native of Senlis, was a pupil of Gros and Delaroche. His most famous painting, *The Romans in the Decadence of the Empire*, appeared in 1847; it is at present in the Luxembourg. His works are mostly of an historic character.

Jean Louis Hamon (1821—1874) was educated for the

priesthood, but his love of art led him to renounce the sacred profession; and having obtained a grant of five hundred francs from his native place, he went to Paris, and began to study under Delaroche and Gleyre. In 1848 appeared his first pictures, one a genre subject called *Le Dessus de Parle*, and the other a sacred work, *Christ's Tomb*, succeeded a little later by a *Roman Placard*, and the *Seraglio*. Hamon now for a time gave up easel painting, and accepted employment in the Sèvres manufactory. In 1852 he produced his *Comédie Humaine*, which made his reputation. The most noteworthy of his later works are *Ma sœur n'y est pas*; *Ce n'est pas moi*; *Les Orphelins*; *L'amour de son Troupeau*. In 1856 he went to the East, and most of the pictures subsequently painted are on Oriental subjects.

Alexandre Georges Henri Régnault (1843—1871) was the pupil of Lamothe and Cabanel. In 1866 he won the grand prize of Rome, and in 1869 a gold medal. In the succeeding years he attracted much notice by his *Still Life*, his portrait of *General Prim*, *An Execution at the Alhambra*, and *Salomé la danseuse*, exhibited in the Paris Salon of 1870, and took high rank amongst cotemporary painters; but the terrible war of 1870—1, which cut short so many careers, broke out just as Regnault was attaining to celebrity. He took service as a national guard, and was killed in the sortie from Paris.

The French school of painters never stood higher than at the present day. To write of them and their works would occupy a volume: we must therefore refrain from mentioning the names of living men as being beyond our province.

X. PAINTING IN ENGLAND.

IN England, as in the other countries of Europe, the Middle Ages naturally produced artists of every kind, from architects to goldsmiths, as well as painters; painters of the walls of churches, or of altar-panels, painters for glass and tapestry, painters of portraits for cabinets for public buildings and castles, painters who illustrated missals and manuscripts. Few remains of these curiosities have been preserved; wars and conflagrations, the Reformation and Puritanism having in their turn destroyed the relics of former times. There scarcely exist more than a few traces of wall-painting in the churches and other public buildings; and a few books ornamented with miniatures.

Up to the end of the fifteenth century, the history of art in England is shrouded in obscurity. It is only from about the time of Henry VIII. that an historic sketch of painting can be commenced. But even then it is not of a native school—the English school did not have its origin until the eighteenth century with Hogarth and Reynolds—but of a succession of foreign painters, who worked during more than two centuries for the court and the aristocracy.

1. *Foreign Artists in England.*

Early in the sixteenth century, in the reign of Henry VIII., Hans Holbein, of Augsburg (1497-1543), came over to England on a visit to Sir Thomas More. The king made him painter to the court, and gave him a small salary. Holbein, who stayed twenty-eight years in

England—with the exception of a few short journeys on the Continent—has left many portraits in the Royal palaces and private galleries of this country. The Manchester Exhibition included about twenty of these master-pieces; quite as many were shown in the National Portrait Exhibition of 1866; and thirty-six in the Exhibition of works by the Old Masters in 1880.

During the same reign there also came to England a Fleming, Geraert Lucas Horebout, or Horneband (1475—1558) of Ghent, who painted portraits for the king. His daughter Susanna also painted miniatures in England: and about the time of Holbein's death, another great artist came to London:

Sir Anthony More (called in his own country Antonis Mor) was, like his master Jan van Schoorl, a citizen of the world; born at Utrecht, in Holland, he worked in Italy, Spain, Portugal and England, and subsequently died at Antwerp. He had a rival at the court of Queen Mary, a Fleming, Joost van Cleef, or Cleve (born ab. 1500) of Antwerp, a portrait painter of considerable talent. Another Fleming, Lucas de Heere (1534?—1584), of Ghent, also painted for Queen Mary, and continued to be employed during the next reign.

Queen Elizabeth was not in want of artists—foreigners for the most part; a native of Gouda, Cornelis Ketel, arrived in 1573, and lived in London for eight years; an Italian, Federigo Zuccaro (1543—1609), arrived in 1574; and a Fleming, Marc Garrard, stayed many years in England, where he died in 1635. Nevertheless the influence of Holbein produced a few followers among Englishmen, especially in miniature painting.

2. *The first English Artists. Other Foreigners.*

Nicholas Hilliard (1547—1619) has left some good miniatures, as well as life-sized portraits, without taking into account that he was a goldsmith and jeweller. Isaac Oliver (1556—1617), the pupil of Hilliard and Zuccaro, painted miniatures equally well; his son Peter Oliver (1601—1660) and himself often signed "Oliver." Perhaps Hilliard and these Olivers were of French descent.

In the reign of James I., there was a new generation of foreign painters: Paul van Somer of Antwerp (1576—1621) came to London about 1606 and painted portraits of the Court and the nobility.

Cornelis Janssens, van Keulen, born at Amsterdam, arrived in 1618, painted many excellent portraits, and returned to die at Amsterdam. Daniel Mytens (1590—aft. 1658) came a little after, without doubt, for the first date which we find on the portraits painted by him in England is 1623. Both Mytens and Janssens became court painters to Charles I., of whom they have left excellent portraits, as well as of the royal family and the English aristocracy.

The reign of Charles I. is a bright period in the history of art in England—thanks to foreigners. In 1629, Rubens came and sojourned a year; and in 1632 Van Dyck took up his abode in London. The designs painted by Rubens for the ceiling at Whitehall, illustrating the *History of Achilles*, intended for reproduction in tapestry at the manufactory at Mortlake, are preserved in English galleries, as well as the portraits, many times repeated, of the *Earl of Arundel* and of the *Duke of Buckingham*. It does not appear that Rubens produced any other great works in England beyond the *S. George* now at Buckingham

Palace, the *Assumption of the Virgin*, painted for the Earl of Arundel, and perhaps the allegory, *Peace and War*, now in the National Gallery. This painter has always been a favourite in England; there were more than forty of his works at the Exhibitions at Manchester and at South Kensington. English painters have good grounds for considering Van Dyck as one of their own school. Van Dyck, a native of Antwerp, is as truly English as Claude Lorrain is Italian. Naturally endowed with elegance, of that type at once haughty and frank, he excelled as a portrayer of the English nobility; and his genius well suited the times of Charles I., who made him painter to the Court, and knighted him. All the foreigners before him had passed away without leaving a mark in the art of the country. Van Dyck succeeded almost during his lifetime, and it may be said, that he was the progenitor of Reynolds and of Gainsborough, of Lawrence and of all the English portrait painters up to the present day.

Sir Balthazar Gerbier (1591—1667) practised successfully as a portrait painter, chiefly in miniature, in the reigns of Charles I. and Charles II. He was also an architect, and succeeded Inigo Jones as surveyor of the Royal Palaces.

Around Van Dyck were grouped a band of Flemings and natives of Holland, his assistants, his pupils, or his imitators, but we have not room to mention them.

George Jamesone (1586—1644), of Aberdeen, was a good painter; we have excellent portraits by him in the style of both Van Dyck and Rubens; for Jameson had worked in the studio of Rubens at Antwerp, and he there met the young Van Dyck. Many of his works may still be seen at Aberdeen and in various residences of the nobility. He

left several pupils, and amongst others Michael Wright (d. 1700), who attained some celebrity as a portrait painter.

John Hoskins (d. 1664), a clever miniature painter, has left excellent portraits of Charles I. and his Queen and many of the nobility. His nephew and pupil, Samuel Cooper (1609—1672), was likewise a good miniaturist. He painted excellent portraits of Oliver Cromwell and Charles II. and his Court; he was on intimate terms with Pepys, by whom he is mentioned with praise.

James Gandy (1619—1689), a good painter, lived nearly always in Ireland, in the service of the Duke of Ormond. His son, William Gandy, who settled at Exeter, is also considered as an artist of repute.

In London, one of the three sons of Nicholas Stone, the celebrated sculptor,—Henry Stone, called “Old Stone” (d. 1653) to distinguish him from his brothers, also painted in the style of Van Dyck. In the National Portrait Gallery there is a portrait by him of *Inigo Jones*, copied from Van Dyck. But the greatest Englishman who followed Van Dyck was—

William Dobson (1610—1646), a true artist, whose portraits are worth little less than those of his master. He studied under Francis Cleyn (d. 1658), and it is related that Van Dyck having seen in a shop window a picture by Dobson, took him into his studio and introduced him to Charles I. After the death of Van Dyck, Dobson held the posts of serjeant painter, and of groom of the privy chamber, and in this office he accompanied the Court to Oxford, where he painted the *Portrait of the King*. Dobson's works are found in many of the best galleries of the English nobility.

Robert Walker painted portraits of Cromwell, Sir

Thomas Fairfax, Ireton, Fleetwood, and many of the men connected with the Commonwealth. He died about 1660.

Robert Streater (1624—1680) painted many portraits, altar-pieces, and ceilings. John Riley (1646—1691) was also a portrait painter of repute. There are three of his works in the National Portrait Gallery.

To name all the foreign artists who worked in England during the first half of the seventeenth century is nearly impossible. The most celebrated were Gerard Honthorst, the two Netschers, Dirk Stoop (ab. 1612—1686 ?), and the two Van de Veldes. Many of the works of these Dutchmen are preserved in English galleries.

Peter Lely (1617—1680) appeared soon after the death of Van Dyck. He had the same success; he painted Charles I. and his Court; then Cromwell and his soldiers; then Charles II. and all the beauties of his Court. His genius suited admirably the witty and elegant ladies, and the thoughtless cavaliers, who drowned in luxury and pleasure the still recent recollection of Cromwell and the Commonwealth. Lely painted them by hundreds. Many of his portraits were at the Exhibitions at Manchester and South Kensington. At Hampton Court there is a Gallery full of them. Charles II. made him a baronet. As soon as Lely was dead, another famous painter succeeded him at the Court, and soon monopolised the public taste :

Godfrey Kneller (1648—1723), who was born at Lübeck, arrived at London in 1674, painted during the reigns of Charles II., James II., William III., Queen Anne, and of George I., by whom he was created a baronet.

Kneller painted the greater part of the sovereigns and princes of his time, including Louis XIV. and the Czar Peter of Russia. He painted the great Duke of

Marlborough; Newton and Locke; Sir Christopher Wren; Pope, Addison, Steele, Congreve, and other members of the celebrated Kit Cat Club. About thirty of his portraits were included in the Exhibitions at Manchester and at South Kensington. At Hampton Court may be seen eight (there were originally twelve) of the Series of "Hampton Court Beauties," painted by Kneller for Queen Mary, in rivalry with the more celebrated "Windsor Beauties" of Lely; which now hang in a neighbouring room. By the side of the German Kneller, were other foreigners:

Michael Dahl (1656—1743), a native of Stockholm, was patronized by Queen Anne, and was popular as a portrait painter.

Antonio Verrio (1634—1707), born in the Neapolitan States, charmed England by his architectural paintings. From 1676, he was in the pay of Charles II., and in a few years cost the king nearly 10,000 guineas for the decoration of Windsor Castle. In 1683, he was joined by a Frenchman, Louis Laguerre. His father was a Catalan, and held the post of keeper to the menagerie at Versailles. When Verrio died at Hampton Court, Laguerre continued the work until he himself died in 1721. The number of decorative works these two men painted in England is truly wonderful, not only in public buildings, at Windsor Castle, at Hampton Court, at the Hospitals of Christ Church and St. Bartholomew, but also in the town and country residences of the nobility. Towards the close of his career, Laguerre had as an assistant an Englishman;

James Thornhill (1676—1734), who was born at Melcombe Regis. In his youth he visited France, and appears to have there formed his style, especially on that of Le

Brun. His principal works are in the cupola of St. Paul's, London, the great hall of Greenwich Hospital, an apartment at Hampton Court, a saloon of Blenheim Palace, ceilings, and altar-pieces in the churches at Oxford. George I. knighted him; nevertheless, Sir James Thornhill, the first *English* painter who received the honour of knighthood, would now perhaps have been forgotten, if he had not been—in spite of himself—the father-in-law of Hogarth.

In the first half of the eighteenth century, Art, throughout Europe, was in a state of entire decadence. The brilliant schools which had flourished in the seventeenth century in Flanders, Holland and Spain, had no successors in their own countries. Italian art had sunk into the grave with the last of the Bolognese school. Only France at that time possessed a few original artists, who nevertheless held but an inferior position.

The painters, who appeared at the end of the seventeenth century, and at the beginning of the eighteenth, and who were destined to be eclipsed by the true English school, are, amongst others: Jonathan Richardson (1665—1745), pupil and nephew, by marriage, of John Riley, and author, in conjunction with his son, of several works on art; Charles Jervas (1675—1739), an Irishman whose style was formed under Kneller, and whom his friend Pope did not hesitate to compare with Zeuxis; Thomas Hudson (1701—1779), the pupil of Richardson, whose daughter he married, and the master of Reynolds; Francis Hayman (1708—1776), the master of Gainsborough; and some others.

The National Portrait Gallery includes portraits by many of these painters.

3. *English Painters of the Eighteenth Century.*

William Hogarth, the founder of the English school of painting, was born in London in 1697. In early life he was, by his own wish, apprenticed to a silver-plate engraver. He had naturally a good eye and a fondness for drawing, and soon found engraving shields and crests to be too limited an employment. His dislike of academic instruction, and his natural and proper notion of seeing art through stirring life are very visible in all he says or writes. His first attempt at satire, of any merit, was the *Taste of the Town*, engraved in 1724, which sharply lashed the reigning follies of the day; this was followed by his *Hudibras*, published in the year 1726, the illustrations of which were the first that marked him as a man above the common rank.

In 1730, Hogarth married Jane, the only daughter of Sir James Thornhill, the sergeant-painter and history-painter to the king, without the consent of her father. He then commenced portrait painting; "the most ill-suited employment," says Walpole, "to a man whose turn was certainly not flattery." Yet his facility in catching a likeness drew him a prodigious business for some time. Amongst his best portraits are *Captain Coram*, the projector of the Foundling Hospital, *David Garrick as Richard III.* starting from a couch in terror, and the demagogue *John Wilkes*, and several portraits of *Himself*, all of which are very like.

He next turned his thoughts to painting and engraving subjects of a modern kind and moral nature; a field, he says, not broken up in any country or any age. The first of these compositions of which he speaks, and which have

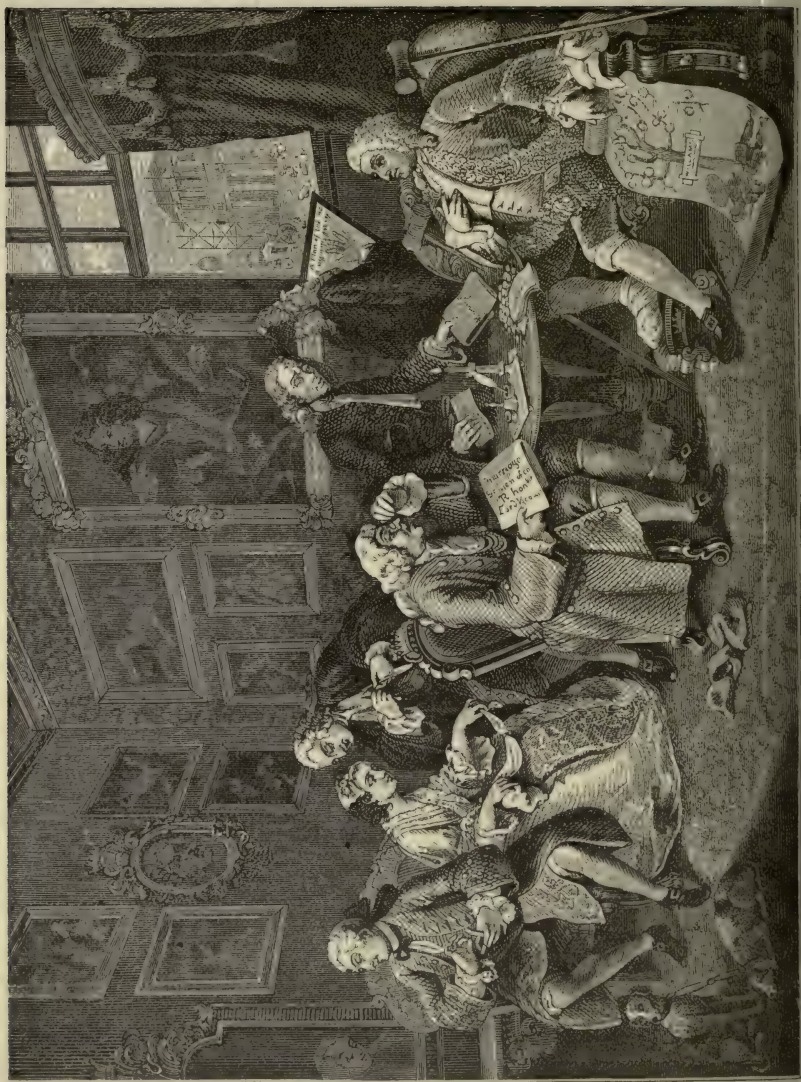
rendered his name immortal, was the *Harlot's Progress*. It appeared in a series of six plates in 1734, and was received with general approbation. The next to follow was the *Rake's Progress*, in a series of eight scenes, each complete in itself, and all uniting in relating a domestic history in a way at once natural, comic, satiric and serious. The folly of man, however, was not so warmly welcomed by the public as that of the woman had been.

The fame of Hogarth was now so well established, that the popularity of his works excited printsellers to pirate his works, so much so that Hogarth applied to Parliament, and in 1735 obtained an Act for recognizing a legal copyright in engravings.

In 1736 several more satires on the follies of London appeared. The *Sleeping Congregation*, in which a heavy parson is promoting, with all the alacrity of dulness, the slumber of his flock, was followed by the *Distressed Poet*, and *Modern Midnight Conversation*; this last-named, in which most of the figures are portraits, carried the name of Hogarth into foreign lands, and is considered in France and Germany to be the best of his single works. The next print published was the *Enraged Musician*. It seems impossible to increase the annoyance of this sensitive mortal, who by the frogs on his coat appears to be a Frenchman, by the addition of any other din. * "This strange scene," said a wit of the day, "deafens one to look at it."

The next production, the *Strolling Actresses*, was, says Allan Cunningham, "one of the most imaginative and amusing of all the works of Hogarth." It is now lost.

It is only possible to mention the next composition pieces, the six scenes of *Marriage-à-la-Mode*—representing profligacy in high life—which are in the National Gallery;



and the four different stages of the *Election of a Member of Parliament*; as the dramatic story in the one, and the varied scenes of an electioneering contest in the other, would each require a volume to describe. In 1750 appeared the celebrated *March of the Guards to Finchley*, which is full of humour, and strewn over with absurdities. The original painting, on publication of the print, was disposed of by a lottery. Hogarth presented some tickets to the Foundling Hospital, and the winning card was drawn by that fortunate institution.

The last work of Hogarth, worthy of his genius, and known by the title of *Credulity, Superstition, and Fanaticism*, was issued early in 1764. Shortly afterwards, his health began to decline. He was aware of this, and purchased a small house at Chiswick, to which he retired during the summer, amusing himself by making slight sketches, and retouching his plates. He left Chiswick in October of the same year, and returned to his residence in Leicester Square. On the very next day he was seized with a sudden illness, and, after two hours of suffering, expired. Hogarth was buried without any ostentation in the churchyard at Chiswick; where a monument was erected to his memory.

Richard Wilson (1714—1782) was the third son of a clergyman at Pinegas in Montgomeryshire. Owing to the influence of his uncle, Sir George Wynn, who took him to London when quite young, he received a certain amount of tuition in art from a painter of little note, named Wright. In 1749 the young artist was considered worthy to paint portraits of the Prince of Wales and the Duke of York. At the age of thirty-six, he had managed to save sufficient money to enable him to go to Italy, and it was

there that, by a happy accident, he became acquainted with the Italian artist Zuccarelli, who advised him to study landscape painting. In this he was very successful, as far as art was concerned, but as the taste for nature was at that time but slowly growing, he did not find it a lucrative employment for a man of his limited means. His chief works are full of classic feeling; among them may be named the *Death of Niobe's children* (in the National Gallery); *Morning*; *View of Rome*; *Phaeton*; *Celadon and Amelia*; the *Tiber, near Rome*; *Adrian's Villa*; the *Temple of Venus at Baiæ*; and *Nymphs Bathing*; from which it is easy to see that he did not care to paint a scene simply for its own loveliness, but only when it was invested with historic or mythologic interest. Many of these works were engraved by the celebrated William Woollett.

A pupil of Wilson, Sir George Howland Beaumont (1753—1827), an amateur landscape painter, is better known for his patronage of the fine arts than for his work. He was one of the principal promoters of the National Gallery.

Allan Ramsay (1713—1784), one of the best portrait-painters of the period, was born at Edinburgh. After receiving education in art in London, he went to Italy, and on his return to London, established himself as a painter. Ramsay subsequently paid three more visits to Italy, and in 1767 was appointed painter to George III., whose portrait he frequently took. He died at Dover, where he had landed on his return from his last journey. His portraits are noteworthy for truth to nature. Besides being a painter, he was a man of great attainments.

George Smith (1714—1776), who was born at Chichester,

is called "Smith of Chichester," to distinguish him from the painter of the same name, of Derby. George Smith, together with his two brothers, William and John, opened a private academy, wherein they worked without instruction, except from nature and the old masters. George Smith became famous as a landscape painter, and was so far successful as to gain a premium from the Society of Arts.

Joshua Reynolds, the son of a clergyman, was born at Plympton, in Devonshire, in 1723, three months before the death of Sir Godfrey Kneller. The boy's inclination to drawing began to appear at an early date, and he eagerly copied such prints as he found amongst his father's books. He was sent to London in 1741, and was placed under the care of Hudson, the most distinguished portrait-painter at that time. After continuing for two years in his employment, a disagreement took place between them, and Reynolds returned to Devonshire, where he remained for three years. When twenty-two years of age he took a house at Plymouth Dock, where he resided about a year, and then returned to London.

Rome, which is in reality to painters what Parnassus is in imagination to poets, was frequently present to the fancy of Reynolds; and he longed to see with his own eyes the glories in art, of which he heard so much. In the year 1749 his desire was realised. Captain Keppel, with whom he had formed a friendship, was appointed Commodore in the Mediterranean station, for the purpose of protecting the British merchants from the insults of the Algerines, and he invited Reynolds to accompany him. After paying short visits to Gibraltar and Algiers, and a rather prolonged stay at Minorca, Reynolds at length reached Rome. There

he seems to have employed his time chiefly in studying all the varieties of excellence, and in acquiring that knowledge of effect which he was so soon to display. The dignity of Michelangelo or the beauty of Raphael he had no chance of attaining, for he wanted loftiness of imagination, without which no grand work can ever be achieved; but he had a deep sense of character, great skill in light and shade, and an alluring sweetness, such as none has surpassed. From the works of Leonardo da Vinci, Fra Bartolommeo, Titian, and Velazquez, he acquired knowledge, which placed fortune and fame within his reach; yet of these artists he says little, though he acknowledged the *Portrait of Innocent X.* by Velazquez to be the finest in the world. From Rome, Reynolds travelled to Florence, where he remained two months; and thence to Venice. He returned to London in October, 1752; and, after visiting Devonshire for a few weeks, established himself as a professional man in St. Martin's Lane, London, where he rapidly rose to fame; he soon changed his residence for a handsome house in Great Newport Street, and shortly afterwards commenced a friendship with Samuel Johnson, which was continued to old age without interruption.

In the year 1761, accumulating wealth began to have a visible effect on Reynolds's establishment. He quitted Great Newport Street, purchased a fine house in Leicester Square, furnished it with much taste, and added a splendid gallery for the exhibition of his works.

The Royal Academy was planned and proposed in 1768 by Chambers, West, Cotes and Moser; the caution or timidity of Reynolds kept him for some time from assisting. A list of thirty members was made out; and West, a

prudent and amiable man, called on Reynolds, and, in a conference of two hours' continuance, succeeded in persuading him to join them. He ordered his coach, and, accompanied by West, entered the room where his brother artists were assembled. They rose up to a man, and saluted him "President." He was affected by the compliment, but declined the honour till he had talked with Johnson and Burke; he went, consulted his friends, and having considered the consequences carefully, then consented. The King, to give dignity to the Royal Academy of Great Britain, bestowed the honour of knighthood on the first President; and seldom has any such distinction been bestowed amidst more universal approbation. Johnson was so elated with the honour conferred on his friend, that he drank wine in its celebration, though he had abstained from it for several years.

About the close of the summer of 1773 Sir Joshua visited his native place, and was elected Mayor of Plympton, a distinction so much to his liking that he assured the King—whom on his return he accidentally encountered, in one of the walks at Hampton Court—that it gave him more pleasure than any other he had ever received, "excepting (he added, recollecting himself), excepting that which your Majesty so graciously conferred on me—the honour of knighthood."

In this year he exhibited the *Strawberry Girl* at the Academy. This work Sir Joshua always maintained was one of "the half-dozen original things" which he declared no man ever exceeded in his life's work. He repeated the picture several times; the original is now in the possession of Sir Richard Wallace. Sir Joshua distinguished himself above all his brother artists by his *Fortune-Teller*, his



Fig. 180.—The Age of Innocence. By Reynolds.
In the National Gallery.

portraits of *Miss Kemble*, and of *Mrs. Siddons as the Tragic Muse*, in the Grosvenor Gallery—replicas of which are at Langley Park, Stowe, and in the Dulwich College Gallery—all very noble compositions.

Sir Joshua had now reached his sixty-sixth year; the boldness and happy freedom of his productions were undiminished; and the celerity of his execution, and the glowing richness of his colouring, were rather on the increase than the wane. His life had been uniformly virtuous and temperate; and his looks, notwithstanding the paralytic stroke he had lately received, promised health and long life. He was happy in his fame and fortune, and in the society of numerous and eminent friends; and he saw himself in his old age without a rival. But the hour of sorrow was at hand. One day, while finishing a portrait, he felt a sudden decay of sight in his left eye. He laid down the pencil; sat a little while in mute consideration, and never lifted it more. His sight gradually darkened, and within ten weeks of the first attack his left eye was wholly blind.

The last time that Reynolds made his appearance in the Academy was in the year 1790; he addressed a speech to the students on the delivery of the medals, and concluded by expatiating upon the genius of his favourite master, adding—"I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of Michelangelo."

On the 23rd of February, 1792, Sir Joshua expired, without any visible symptoms of pain, in the sixty-ninth year of his age. He was buried in one of the crypts of St. Paul's cathedral, accompanied to the grave by many of the most illustrious men of the land. He lies by the side

of Sir Christopher Wren. A statue to his memory by Flaxman was afterwards placed in the cathedral.

Of historic and poetic subjects Reynolds painted upwards of one hundred and thirty, of which the principal are the *Holy Family*, the *Snake in the Grass*, the *Age of Innocence* (Fig. 180), and *Robinetta*, all in the National Gallery; *Garrick between Tragedy and Comedy*, *Mrs. Siddons as the Tragic Muse*, *Macbeth and the Witches*, and *Hercules strangling the Serpents*; the last-named was painted for the Empress Catherine of Russia, and for it she paid Sir Joshua fifteen hundred guineas and added a gift of a gold box, bearing her portrait set in diamonds. It is impossible to state the exact number of portraits by Sir Joshua, as he executed them in such vast numbers that he was obliged to employ artists to paint the draperies and backgrounds. No less than fourteen are in the National Gallery, and ten are in the National Portrait Gallery. Of the *Portraits* of the men who still occupy their station in history may be mentioned Samuel Johnson, Oliver Goldsmith, Horace Walpole, Laurence Sterne, Edmund Burke, Lord Heathfield, Admiral Keppel, and Warren Hastings. Of the ladies it is sufficient to say that there was scarcely one at that time celebrated for her rank, accomplishments, or beauty, who did not sit to Reynolds. There are more than 700 engraved portraits now existing.

Thomas Gainsborough, who was born in the spring of 1727, at Sudbury, in Suffolk, where his father was a clothier, showed signs of talent at a very early age: he made a number of sketches of the scenery around his native place, and local tradition still loves to point out his favourite views. It is believed, on very authentic grounds, that he went to London, for the education necessary to



cultivate his genius, when only fourteen years of age. He there studied under Hayman, one of the founders of the Royal Academy. Gainsborough remained in London four years, during which time he very rapidly mastered the secrets of his art. He then returned to Sudbury, where he married, and then removed to Ipswich. Soon afterwards he made the acquaintance of Philip Thicknesse, the governor of Landguard Fort, near Harwich, who for many years was his chief patron. In 1760 Gainsborough left Ipswich and settled at Bath, where he made a great reputation as a portrait painter. Sir Joshua Reynolds, when delivering one of his lectures to the students of the Royal Academy on the 'Character of Gainsborough,' said of that artist "whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine." When the Royal Academy was founded in 1768, he was elected one of the original members. In 1774 he went to London and rented part of Schomberg House, Pall Mall. He died in 1788, and was buried in Kew churchyard.

Gainsborough was passionately fond of music; was extremely kind and thoughtful in all his dealings with his friends, and generous to his relations. His pictures are very numerous; among them we may draw attention to the *Blue Boy*, belonging to the Duke of Westminster, the *Cottage Door*, a *Cottage Girl with a dog and pitcher*, the *Young Lavinia*, the *Duchess of Devonshire*, the *Portrait of Mrs. Siddons* in the National Gallery, and the *Boy at the Stile*, presented to Colonel Hamilton in exchange for a violin. His portrait of the celebrated Duchess of Devonshire was recently sold for upwards of £10,000. There are twelve pictures by him in the National Gallery, and three in the National Portrait Gallery.

As cotemporaries of Reynolds and Gainsborough, we may name George Stubbs (1724—1806), one of the best animal painters in England, and Sawrey Gilpin (1733—1807), both painters of horses; George Barret (1728—1784), and Julius Cæsar Ibbetson (1759—1817), both landscape painters; and as foreign artists who worked in England in the eighteenth century, and to some extent influenced the English style—Giovanni B. Cipriani (1727—1785), Angelica Kauffman (1740—1807), already mentioned in speaking of the foreign schools; Francesco Zuccarelli (1702—1788), to whose advice the adoption of landscape painting by Wilson was mainly due; and Philip James de Loutherbourg (1740—1812), a celebrated scene painter.

Benjamin West (1738—1820) was born in America, and is said to have obtained his first colours, made of the juice of leaves and berries, from the Red Indians. He was self-taught, and brought with him to his adopted country all the American independence of spirit in which he had been bred. His determination to avoid imitation, and to work out an original manner for himself, are perhaps to be deprecated, as he had scarcely sufficient genius for the task; but his works were a great advance on the conventional mode of treatment of historic subjects, and the introduction in his important compositions of cotemporaneous costumes, although much blamed at the time, was instrumental in breaking down some of the trammels by which historic painters and sculptors were bound. His colouring is feeble, and his figures are wanting in life and character; but in some of his best works—such as *Christ healing the Sick in the Temple*, in the National Gallery; *Christ Rejected*; *Death on the Pale Horse*; and the *Death of General*

Wolfe, in the possession of the Duke of Westminster, a replica of which is at Hampton Court—he displayed considerable technical skill and refinement of feeling. West, who was much patronized by the King (George III.), was one of the first members of the Royal Academy, and succeeded Sir Joshua Reynolds as president of that institution in 1792.

James Barry (1741—1806), a native of Cork, endeavoured, like West, to paint historic subjects in the grand style. His works are characterized by force of conception rather than power of execution; he was deficient in knowledge of form and in feeling for truth of colouring; but the energetic perseverance with which he worked on against every disadvantage is worthy of high respect. His best designs are the series of allegoric pictures painted gratuitously for the Society of Arts, on the walls of their room in the Adelphi, at a time when he had to work at night for the booksellers to gain a scanty subsistence.

John Singleton Copley (1737—1815) was born in America, of Irish parents. He was less ambitious than West or Barry, and succeeded more fully in reaching his aims. Some of his historic compositions show great dramatic power and truth to nature—as, for example, the *Death of Chatham* and the *Death of Major Peirson*, both in the National Gallery. The former is grandly conceived, well executed, and valuable as containing a group of faithful portraits of great men of the time; and the latter is full of the deepest pathos, and is moreover set in the actual scene in which the tragic incident took place—viz., the market-place of S. Heliers, Jersey, taken by the French in 1781. Other great historic pictures by Copley are *Charles I. ordering the arrest of five Members of the*

House of Commons ; the Assassination of Buckingham, and King Charles signing Strafford's death warrant.

Of the numerous artists who endeavoured with greater or less success to follow the leaders whom we have just named, the principal were :—

George Romney (1734—1802), who executed several portraits and simple groups characterized by dignified refinement, truth of form, and individuality of character. Of his portraits those of *Lady Hamilton* and *The Parson's Daughter* in the National Gallery, and of his groups *Newton showing the effects of the Prism ; Milton dictating to his Daughters ;* and the *Infant Shakespeare surrounded by the Passions*, are among the most esteemed. In his best paintings, Romney was considered equal to Reynolds and Gainsborough.

Joseph Wright (1734—1797), of Derby, a historic painter whose finest work, an *Experiment with the Air-pump*, is in the National Gallery, was celebrated for his fire-light subjects.

Heinrich Fuessly, known in England as Henry Fuseli (1741—1825), a native of Zurich, was an artist of great power, often, however, tending to extravagance ; he is well known by his illustrations of the English poets. As professor of painting at the Royal Academy, he fostered the genius of many of the rising men of his day. He attained in his own works as near to the grandeur of Michelangelo as any British painter.

James Northcote (1746—1831) painted several important historic pictures in a bold and forcible manner, one of which—the *Presentation of British Officers to Pope Pius VI.*—is in the South Kensington Museum. He made many designs for Boydell's 'Shakespeare.'

John Hoppner (1758—1810) was at one time a fashionable portrait painter and a rival of Sir Thomas Lawrence. Three of his portraits are in the National Gallery.

Sir William Beechy (1753—1839) was very celebrated in his time as a portrait-painter. His picture of *George III. at a Review*, now at Hampton Court, gained him the honour of knighthood and the Royal Academicianship.

William Blake (1757—1827), a painter, poet and engraver, became a visionary enthusiast, and charmed many of his admirers with his wild imagination.

John Opie (1761—1807), successful both with portraits and historic subjects, is chiefly known by his *Assassination of David Rizzio*—a powerful conception, full of dramatic energy, but somewhat carelessly executed—and by his *William Siddons* in the National Gallery.

George Morland (1763—1804) was a landscape and animal painter of great merit, whose works are faithful and happy renderings of simple English country scenes, such as the well-known *Reckoning* in the South Kensington Museum. Morland deserves special recognition as one of the first English painters to do for English peasants what was so ably done by the great Dutch masters for the lower classes of Holland; but his hasty and often careless execution does not bear comparison with the careful finish of the masters of the Dutch school. His masterpiece, *Inside of a Stable*, is in the National Gallery. He was a dissipated man, and died in misery.

Abraham Cooper (1787—1868) was one of the most successful animal painters of his day.

4. *Early English Water-colour Painters.*

At the close of the eighteenth century the art of Water-colour Painting, properly so called (now carried to such great perfection by British artists), was first practised in England. Water colours had long been employed by miniature painters and illuminators; but their use for large and important works was mainly due to the efforts of the book illustrators, who worked for the enthusiastic antiquaries of the close of the eighteenth and beginning of the nineteenth centuries, and strove to give, with such means as they had at their disposal, faithful delineations of the scenes described in their patrons' works.

To John Robert Cozens (1752—1799) is due the honour of first raising landscape painting in water colours to the position of an independent art. Redgrave says in his 'Century of Painters,' "his works go little beyond light and shade and suggestion of colour, but they are full of poetry. There is a solemn grandeur in his Alpine views; a sense of vastness and a tender tranquillity in his pictures that stamp him as a true artist; a master of atmospheric effects, he seems fully to have appreciated the value of mystery." The fine collection of English water-colour drawings at the South Kensington Museum contains three works by Cozens.

A great cotemporary of him, Paul Sandby (1725—1809), who painted in solid opaque tempera colours as well as in water colours, is well represented there by four characteristic works, which very distinctly betray the influence of Cozens.

Others who contributed to lay the foundations of our great school of water-colour painting were William Payne

(the exact date of whose birth and death is unknown, but who was cotemporary with Cozens); John Smith (1749—1831) of Warwick; and, above all, Thomas Girtin (1773—1802), and the great Joseph Mallord William Turner, all of whom are well represented in the South Kensington Museum.

Thomas Girtin, the cotemporary and rival of Turner, was, like him, London bred, and a faithful interpreter of the atmospheric effects peculiar to the smoke-laden city and its environs. To the delicate execution and poetic feeling of Cozens, he added a force and clearness of colouring, with a general balance and harmony of tone such as had never before been attained in water-colour painting; whilst Turner, by his perfect combination of all the great qualities of his cotemporaries, combined with that peculiar delicacy of execution and mastery of aerial effects of every variety in which he has never been surpassed, may be said to have completed the development of the art.

George Barret (died 1842), John Varley (1778—1842), William Henry Pyne (1769—1843), John Glover (1767—1849), William Delamotte (1775—1863), William Havell (1782—1857), and J. Cristall (1767—1847), who with several others were the true founders of the Water-colour Society, were members of the same school, and are all represented by their works at the South Kensington Museum.

5. *English Painters of the Nineteenth Century.*

The first great name which meets the student of painting in England in the nineteenth century is that of Sir Thomas Lawrence (1769—1830), a portrait painter, whose

works, chiefly in oils, are characterized by great delicacy of feeling, but are slight in execution, wanting in force and individuality of character. His numerous likenesses of the celebrities of his day have great historic value, although they scarcely take rank as portraits of the highest excellence. The Waterloo Gallery at Windsor Castle contains a fine collection of Lawrence's works: the portraits of the *Emperor Francis*, of *Pius VII.*, and *Cardinal Gonsalvi*, are especially famous. The National Gallery possesses nine examples of his best works.

Sir Henry Raeburn (1756—1823) was one of the chief cotemporaries of Lawrence, and carried the art of portrait painting in oils to great perfection. He began life as a miniature painter, and was extremely successful in catching likenesses. He is said to have modelled his style on that of Reynolds, and to have acquired much of his manner of treating chiaroscuro and masses of colour. Four portraits by him are in the National Portrait Gallery; the greater number is in the Edinburgh Academy, of which he was president—but we may add that his portraits include those of Sir Walter Scott, Sir David Baird, Dugald Stewart, Francis Jeffrey, and many other great men who have passed away.

William Owen (1769—1825), Sir Martin Archer Shee (1769—1850), Thomas Phillips (1770—1845), George Henry Harlow (1787—1819), and Sir John Watson Gordon (1790—1864), must be named as portrait painters in oils, cotemporary with Lawrence and Raeburn.

Thomas Stothard (1755—1834), one of the first and best of English book illustrators, painted several important paintings remarkable for richness of colouring and force of invention. The allegoric composition of *Intemperance*

on a staircase at Burleigh House, and the *Canterbury Pilgrims*, are among the best known and most popular of Stothard's independent pictures. His illustrations to 'Rogers's Poems' are exquisite little gems.

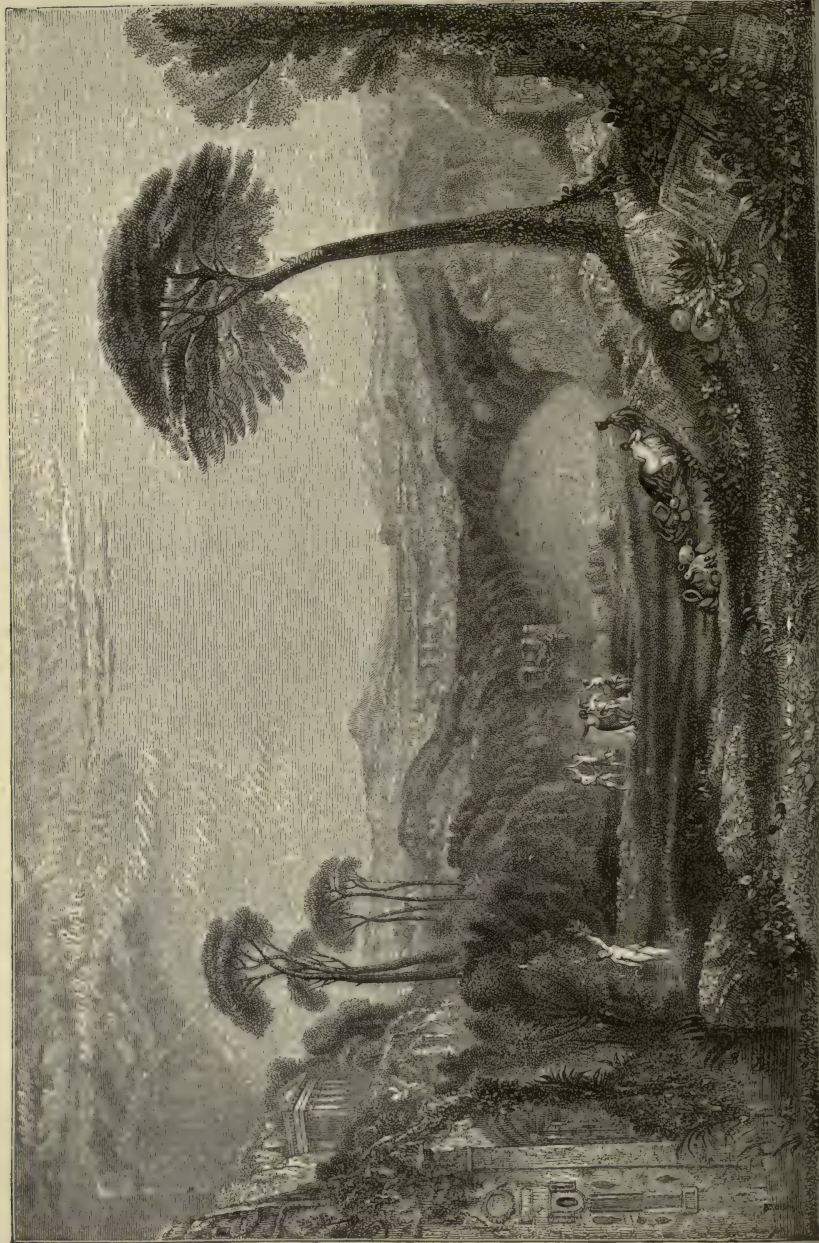
Joseph Mallord William Turner (1775 — 1851) was not only the greatest English landscape painter, but the greatest interpreter of nature of any time or country. No landscapes convey so natural and complete a sense of light and shadow and atmosphere, or so entire a mastery of colour as his. His great success was only obtained by laborious study, which he pursued with unwearied assiduity, winning secret after secret in years of patient toil, until at last he attained to the zenith of a landscape painter's ambition—the power of rendering sunlight in something of its truth and fulness, a task which had baffled all his predecessors, and still baffles his followers and imitators.

Turner's special characteristics have been rendered familiar to us all by the admirable engravings of John Pye, Robert Wallis, and others. Every one has felt the subtle charm of his atmospheric effects, and marvelled at the vivid truth of his rendering of water in every form. The tempest-tossed ocean, the desolate wastes of the sea in repose, the jagged rain-cloud, the drifting shower, the lowering fog, the distant river—all live again on his canvas. But perhaps not every one has fully realized the moral meaning of his works—the pathetic contrasts they so often present between the self-sufficiency of nature, even when most deeply troubled or wildly agitated, and the dependence of man upon human sympathy for solace and support. In such works as *Ulysses deriding Polyphemus*, the *Fire at Sea*, and the *Shipwreck* (all in the National Gallery), the solemn irresponsiveness of the

elements whilst the children of the earth are fighting out their terrible battle strikes us with a feeling akin to pain, whilst suggestions of human suffering and failure add a pathetic sadness to many a scene of lonely beauty.

Turner painted both in oils and water colours, and there is no doubt that much of the transparent brightness of his pictures in oils is the result of his application to them of the principles generally confined to water colours. In the words of Redgrave ('Century of Painters'), "It is this water-colour tendency of art, and this constant recurrence to nature, that gives the interpreting key to all his after practice."

It would delay us too long to attempt to trace the gradual development of Turner's peculiar style as illustrated in the fine collections of his works in the national galleries; we can only name a few typical examples from the long lists given in Ruskin's 'Modern Painters' and Redgrave's 'Century of Painters':—The *Beach at Hastings*, the property of Sir A. A. Hood; *Line Fishing off Hastings*, in the South Kensington Museum; and *Æneas with the Sibyl*, in the National Gallery, are among his earlier works, produced at a time when his practice was largely based upon the manner of the best Dutch landscape painters and that of Claude Lorrain; and when he was far from having attained that mastery of light which distinguished his best time. The *Calais Pier* and *Ulysses deriding Polyphemus* belong to the middle of his career. *Childe Harold's Pilgrimage*; the *Téméraire*; *Venice, from the canal of the Guidecca*; and the *Approach to Venice* (well known from the engraving after it by Robert Wallis), are amongst his finest pictures, and were produced late in life, but before any diminution of his powers was noticeable.



In these works daring composition and brilliant effect are carried to their utmost pitch. In the pictures of his last years, the artist, either through a failure of his eyesight or from some other cause, devoted himself to attempts to depict effects of extreme light, such as the means at a painter's command are quite unable to imitate; and his latest works are from this cause by no means his finest. In addition to two hundred and seventy-five large pictures, he published numerous and important series of landscapes and designs as illustrations of books, which were reproduced by the best engravers of the day. His *Liber Studiorum*, or book of landscape studies, produced in rivalry of the *Liber Veritatis* of Claude, would alone have made the reputation of any other artist: it was followed by the series of *Southern Coast Scenery*, the *Rivers of England*, the *Rivers of France*, etc.

Turner's influence is very distinctly noticeable in the works of Callcott, Collins, Creswick, Roberts, and other distinguished landscape painters, whilst many of his immediate successors may be said to have formed their style on his. At the head of these stands

John Crome (1768—1821), an oil painter who founded an important school at Norwich, and was chiefly remarkable for grand effects produced by simple means—a clump of trees or a bit of heath becoming full of poetry in his hands. As typical examples of his manner we may name *Mousehold Heath*, and *Chapel Field, Norwich*, in the National Gallery. A fine collection of his works was shown at the Exhibition of "Old Masters" in 1878. His son John Bernay Crome (1793—1842) was also a painter.

Other prominent members of the Norwich School of landscape painters were—

James Stark (1794—1859), who was an able follower of Crome, and sent pictures to many of the London Exhibitions. His views of the “scenery of the Yare and Waveney” were engraved by Goodall, Cookes and others.

George Vincent (fl. ab. 1811—1862), famous for his sunlight effects, and John Sell Cotman (1782—1842), known for his landscapes and sea-pieces, and his engravings of architectural views. None of these artists are represented in the National Gallery: but works by them were shown at the “Old Masters” in 1878.

John Constable (1776—1837) was pre-eminently an English painter; a most faithful exponent of English cultivated scenery—a branch of landscape neglected even by Turner. Like Crome, Constable required but few materials for the production of his finest works; his *Hampstead Heath* (No. 36 in the South Kensington Museum,—which contains a good collection of his landscapes) is merely a country view, with two donkeys in the foreground, but it is instinct with thought and feeling, and betrays the most earnest study of nature. Constable delighted in painting the sun high in the heavens, and his works are mostly pervaded by a luminous glow of light, and are, moreover, remarkable for brilliancy of colouring, truth and harmony of tone, and thorough mastery of the infinite variety of misty atmospheric effects peculiar to the showery English climate. The influence of Constable is very marked in the works of Leslie and others of his English cotemporaries; and the exhibition of his *Hay-wain* at Paris in 1824 is thought to have had much influence on the French school of landscape painting, which has now risen into such great importance. There are four of his best pictures, including the *Cornfield*

and the *Valley Farm*, in the National Gallery. He is one of the few English artists represented in the Louvre, which has five landscapes by him.

Sir Augustus Wall Callcott (1779—1844), the brother of the celebrated Dr. Callcott, the musical composer, began life as a portrait painter in oils, but early directed his attention to landscapes, and quickly attained to high rank as a renderer of Italian, Dutch and English scenery. His smaller works, many of which are in the national collections, are considered his best, and are chiefly remarkable for breadth and purity of colouring. Towards the close of his career Callcott produced several sacred and historic pictures, of which the *Raphael and Fornarina* and *Milton and his Daughters* are the principal. Although showing good taste and feeling for beauty, they are generally speaking inferior to his landscapes. The National Gallery has nine of his works.

William Collins (1788—1847) was an excellent painter of English rural and seaside scenery, in which the figures and incidents introduced were treated in an extremely lifelike and effective manner. He studied under Morland, and spent some time in Italy, producing several fine Italian landscapes, such as the *Caves of Ulysses at Sorrento*, and the *Bay of Naples* in the South Kensington Museum; but his true sphere was English out-door life, and his *Happy as a King*, the *Prawn Catchers*, *Rustic Civility*—all in the national collections—and *Sunday Morning*, the *Sale of the Pet Lamb*, *Fishermen on the Look-out*, and many similar works in private possession, are simple and lifelike renderings of incidents with which every Englishman is familiar.

Clarkson Stanfield (1794—1867), who began his artist

life as a scene-painter, stands at the head of the English realistic school of landscape painting. His works are chiefly characterised by the entire absence of any attempt to produce effect by artificial means; they are simple, faithful renderings of actual scenes, and if sometimes wanting in vitality, they are, many of them, valuable as exact copies of foreign localities and buildings of note. Of this class are the *Castello d'Ischia from the Mole*; the *Isola Bella, Lago Maggiore*; *Mount S. Michael, Cornwall*, in the South Kensington Museum, and many other similar works. Stanfield took especial pleasure in painting the open sea when unruffled by storms, and has admirably rendered it in all its moods of calm. His sea-pieces with shipping are too numerous to be mentioned here, but we may add that the *Entrance to the Zuyder Zee—Texel Island*, and the *Lake of Como, the Canal of the Giudecca with the Church of the Jesuits*, all in the National Gallery, are fine examples of his manner; and that works such as *The Day after the Wreck*, and *A Dutch East Indiaman on Shore in the Scheldt* prove that he was not unable to do justice to scenes of a less peaceful character.

John Martin (1789—1854) was in every respect a contrast to Stanfield; he adopted the grand style, both in landscape and architecture, and idealised all he touched. His works exhibit great dramatic power, and in the words of Wilkie, "his great element seems to be the geometrical properties of space, magnitude, and number—in the use of which he may be said to be boundless." The *Belshazzar's Feast* and the *Fall of Nineveh* are considered his best works, but some idea of his peculiarities may be gathered from his *Destruction of Pompeii and Herculaneum* in the National Gallery. Martin's large subjects are painted in oils,

but he also produced many beautiful and poetic sketches of English scenery in water-colours, one of which—a view from Richmond Park—is in the South Kensington Museum.

Francis Danby (1793—1861), a man gifted with a vivid sense of the pathos of human life and the touching sadness of natural scenery in its lonely beauty, painted alike in oils and water-colours. Amongst his most striking pictures we may name the *Upas or Poison tree of Java* (now in the South Kensington Museum), which exercises a peculiar fascination on the spectator: *Disappointed Love*, also in the same museum, is remarkable for the manner in which the gloom of the stagnant waters harmonises with the dejection of the young girl beside them. The *Sunshine after a Shower*, the *Sunset at Sea after a Storm*, and the *Overthrow of Pharaoh and his Host in the Red Sea*, are all in private possession. Effects of gloom, and the glow of sunset or sunrise, were the peculiar province of this artist.

David Roberts (1796—1864), like Stanfield, began life as a scene-painter in a theatre, and in his oil paintings and water-colour drawings retained much of the rapidity of execution and mechanical dexterity which he had acquired in the early portion of his career. His works are characterised by picturesque grouping of figures and truthful rendering of architecture. He is most popularly known by a series of studies in Egypt and the Holy Land, published in lithography from his sketches. These show his power and accuracy as a draughtsman. His oil-paintings, which include representations of most of the famous buildings of the world, evince, in addition to a masterly though often careless power of drawing, a profound knowledge of effect, and a keen eye for the picturesque—with, however, but indifferent feeling for colour. Among his

best works may be named his pictures of the exterior and interior of S. Stephen's, Vienna. The national collections at South Kensington and Trafalgar Square are rich in characteristic oil-paintings by Roberts; and the former also contains two water-colours from his hand.

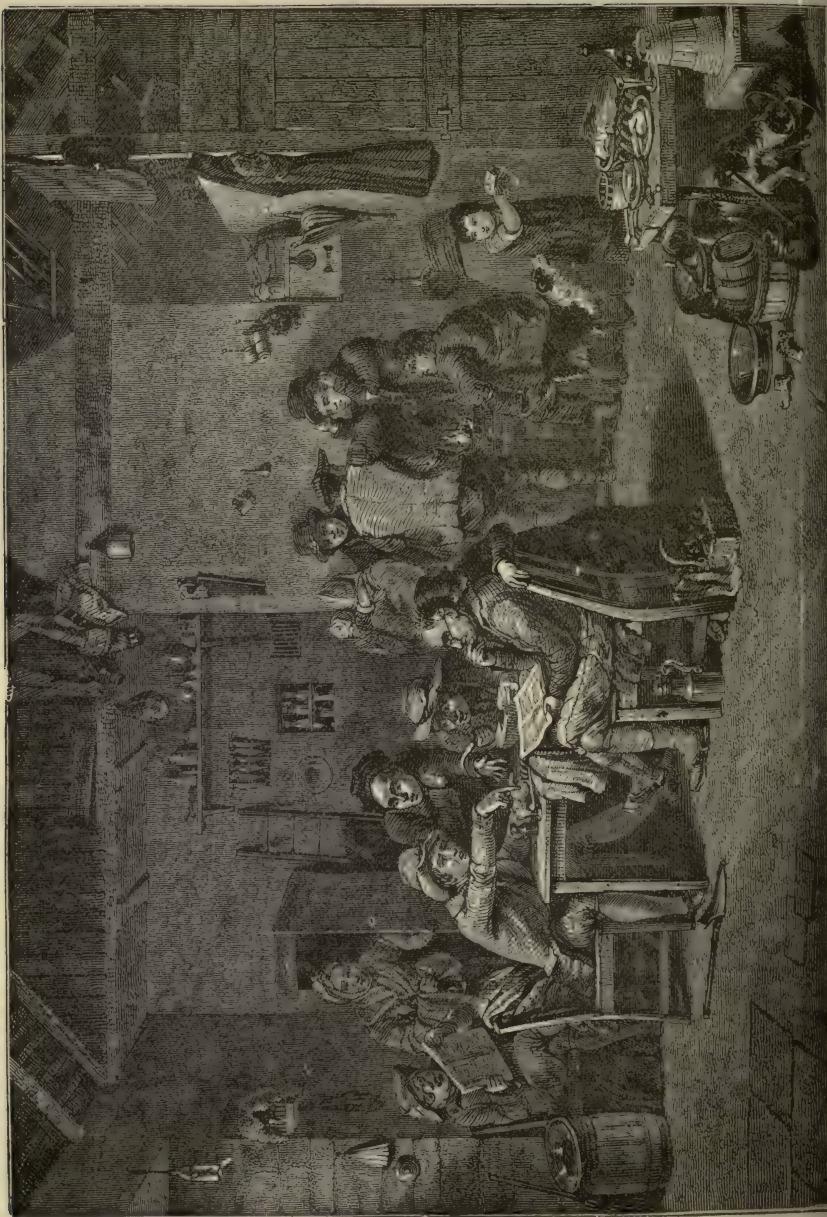
Richard Parkes Bonington (1801—1828), an Englishman by birth, was educated in France, and had acquired considerable reputation in that country before he became known in England. He painted both in oils and water-colours; and in the words of Redgrave ('Century of Painters'), "his works were marked by their originality. He was a master of the figure, which he painted with much grace. He succeeded equally well in his marine and coast scenes and in his picturesque architecture of the Italian cities. His works differed from those of his countrymen mostly in the simple breadth of the masses both of light and of shadow, and in his appreciation of the change which shadow induced on the local colour." Like Constable, Bonington exercised a great influence both on English and French painting, especially on those artists who employed water-colours. Owing to his long residence abroad, he is very inadequately represented in our national collections, but an exceedingly valuable series of his works is in the possession of Sir Richard Wallace: the most famous of these is his *Henri IV. and the Spanish Ambassador*. In the Louvre is his *Francis I. and the Duchesse d'Étampes*.

Patrick Nasmyth (1787—1831) has been likened to the Dutch Hobbema, on account of the simple homely beauty of his landscapes and his vividly truthful rendering of rustic life. He was essentially a realistic painter, and as such is held in high esteem at the

present day. Three small landscapes are the only works by Nasmyth in the national galleries of London, but they are good examples of his peculiar excellences, which may be summed up as truthful detail, forcible effect, and modest but harmonious colouring, rather inclined to be heavy and dark. He rarely ventured on a large or complicated composition.

At the head of the genre painters of England stands Sir David Wilkie (1785—1841), a Scotchman, with whose vivid renderings of homely Scotch life we are all familiar; but Edward Bird (1772—1819)—well represented in the National Gallery by his *Raffle for the Watch*—deserves recognition as having been to some extent the forerunner of Wilkie, and the first to introduce the humorous element which is so important a feature of British genre painting.

Wilkie in some respects resembled his great predecessor Hogarth, but in the works of the latter the moral to be conveyed is always the first thing to strike the observer, whilst in those of the former kindly humour rather than satire is the predominant feature. Until 1825 Wilkie painted genre pictures exclusively, winning a reputation never surpassed, by his *Village Politicians* (Fig. 183), *Blind Fiddler*, the *Rent Day*, the *Village Festival*, the *Letter of Introduction*, *Duncan Gray*, *Distraint for Rent* (many of them in the national collections at South Kensington and Trafalgar Square), the *Penny Wedding*, and the *Chelsea Pensioners*, in the possession of the Duke of Wellington, and many other similar works. These early compositions are mostly of cabinet size, and are all alike characterized by simple and effective treatment of familiar incident. Many of them are crowded with figures; they



are painted in a pure and transparent colour which cannot be called either rich or brilliant, but which admirably fulfils all the requirements of the subject chosen. In the year 1825 Wilkie went to Italy, and on his return to England completely changed his style and mode of execution. His later works—such as the *Maid of Saragossa*, and his *John Knox Preaching*, in the National Gallery—although they have a charm of their own, and display considerable dramatic force and power of picturesque grouping, are wanting in the vitality of those enumerated above. In an attempt to imitate the broad, rich colouring of Titian and Velazquez, Wilkie lost the quiet harmony and balance of tone by which he had been distinguished. But for his early death, however, he would probably have conquered these deficiencies, and have risen to a high position as an historic painter in the grand style. Wilkie painted chiefly in oils, but the South Kensington Museum contains some interesting water-colour sketches by him.

William Mulready (1786—1863), born at Ennis in Ireland, ranks second only to Wilkie in his masterly treatment of familiar incident, and is by some critics thought to approach Turner in the finish and brilliant colouring of his landscapes. His genre pictures exhibit less dramatic power and less humour than those of Wilkie, but in truth of drawing and sweetness and depth of colouring they are inferior to none. Mulready's easel pictures are in oils; but the South Kensington Museum contains a fine collection of life-studies in chalk which afford valuable specimens of careful drawing. Of his oil-paintings the following (all of which are in the National Gallery or the South Kensington Museum) are among the most remarkable: *The Last In, Crossing the Ford*, the

Fight Interrupted, *Giving a Bite*, *First Love*, the *Toy Seller*, *Choosing the Wedding Gown* (his most popular work), and the *Seven Ages of Man*.

Charles Robert Leslie (1794—1859), a distinguished artist of American birth, practised genre painting of the highest class. The leading characteristics of his works are force of expression, refinement, and feeling for female beauty. His subjects are principally illustrations of popular authors, of which the *Merry Wives of Windsor*, in the South Kensington Museum; *Sancho Panza*, and *Uncle Toby and the Widow Wadman*, both in the National Gallery, are among the most noteworthy. In all these works the figures are wonderfully lifelike and natural—the heroines especially being admirable renderings of ideal creations.

But two other men who adopted similar subjects to the three painters noticed above, remain to be mentioned. We allude to Gilbert Stuart Newton (1795—1835) and Augustus Leopold Egg (1816—1863). Newton, a native of Nova Scotia, displayed considerable feeling for colour and expression, but was wanting in knowledge of drawing. His *Portia and Bassano* in the South Kensington Museum, considered one of his best works, is a fine example of his manner. Egg, whose untimely death was severely felt, excelled Newton in drawing, but was inferior to him in colouring. His works are characterized by pathetic beauty, and are mostly pervaded by a subtle sadness. A scene from *Le Diable Boiteux*, in the National Gallery, is considered one of his finest compositions, but we may also mention the *Life and Death of Buckingham*, *Past and Present*, the *Night before Naseby*, and *Catherine and Petruchio*.

Whilst landscape and genre painting were thus earnestly practised by so many men of genius, and patronised by the picture-buying public, a group of artists arose who endeavoured, with more or less success, to perfect the grand style in English historic painting. Of these, Henry Howard, Benjamin Robert Haydon, William Hilton, William Etty, and more recently, Sir Charles Eastlake and Daniel Maclise were the chief.

Henry Howard (1769—1847), an oil-painter of great industry and perseverance, cannot take high rank amongst the artists of the present century; his works are pretty and pleasing, but never grand. A *Flower-girl* by him is in the National Gallery.

William Hilton (1786—1839), a man of greater power than Howard, produced many fine works; some of them—such as *Christ crowned with thorns*; the *Angel releasing S. Peter*; *Edith and the Monks discovering the body of Harold* and *Serena rescued by the Red Cross Knight*, both in the National Gallery—are characterized by ideal beauty of design; but unfortunately, owing to the undue use of asphaltum, it is now difficult to fully realize their original condition, and there appears to be no hope of their preservation.

Benjamin Robert Haydon (1786—1846), whose life was one long struggle with pecuniary difficulties, painted many large historic and sacred works—of which *Xenophon's First Sight of the Sea*, *Christ's Entry into Jerusalem*, and the *Raising of Lazarus* (in the National Gallery), were among the best. His power was unfortunately not equal to his will; and although the general effect of some of his compositions is good, a close examination betrays gross errors of drawing and carelessness of execution. He was a vain

and very ambitious man, and his want of success led to his melancholy end.

Amongst painters of fruit and flowers in England, George Lance (1802—1864) ranks with Van Huysum in Holland. He was a pupil of Haydon.

William Etty (1787—1849), a man of great industry, stands alone as the English artist who has gone nearest to a mastery of the difficulties of the nude human figure, and has approached to the brilliant transparency of the old Venetians in his flesh-tints. The early part of his career was beset with difficulties of every kind : his merits were unappreciated, his faults exaggerated, the technical excellences of his work were not understood ; and as a rule, the subjects he chose did not appeal with any force to the popular sympathies. Yet, in spite of all these discouragements, he worked out for himself an original style, and won a place amongst the very first British artists. To quote his own words, Etty's aim in all his important pictures was "to paint some great moral on the heart." *The Combat, or Woman Pleading for Mercy ; Benaiah, David's Chief Captain ; Ulysses and the Syrens*, three pictures of *Joan of Arc*, and three of *Judith*, now in the Royal Scottish Academy, are named by the artist himself as his best works ; but we must also mention *Youth on the Prow and Pleasure at the Helm*, the *Bather*, and the *Wife of Candaules, king of Lydia*, in the National Gallery ; and *Venus Descending ; and Cupid sheltering Psyche*, in the South Kensington Museum, as extremely fine examples of the beauty of form and truth of flesh-tints characteristic of everything produced by Etty.

Sir Charles Eastlake (1793—1865), a man of high scholarship and varied accomplishments, exercised an

important influence on English painting of the present day, both by his pictures and writings on art. His oil-paintings, which are not numerous, are characterized by delicate grace of execution, feeling for spiritual beauty, and effective simplicity of grouping. *Christ Lamenting over Jerusalem*, in the National Gallery, is considered his masterpiece; other examples are—*Greek Fugitives in the hands of Banditti*; *Hagar and Ishmael*, and several incidents from Italian life. He was for many years President of the Royal Academy, and also Director of the National Gallery, of which for a few years he had been keeper.

Daniel Maclise (1811—1870), an Irishman by birth, was a man of considerable original genius, with great power of design and feeling for colour. He produced numerous important works in oil-colours, of which the *Play scene in Hamlet*, in the National Gallery; *Sabrina releasing the Lady from the Enchanted Chair*, the *Banquet Scene in Macbeth*, the *Ordeal by Touch*, and *Robin Hood and Richard Cœur de Lion*, were among the principal. The latter years of Maclise's life were occupied in executing mural pictures (they cannot be called fresco pictures in the strict sense of the word) for the decoration of the Houses of Parliament,—of which the *Meeting of Wellington and Blucher* and the *Death of Nelson* were the chief. The cartoon for the former is in the possession of the Royal Academy. Maclise's manner underwent a great change after the commencement of the pre-Raphaelite movement, and an almost painful attention to detail encumbered his later works. *The Eve of S. Agnes*, one of his latest exhibited easel pictures, may be referred to as a typical example of his power and his high finish.

Edward Matthew Ward (1816—1879), one of the few

painters of historic subjects in England, formed his style from a three years' study in the galleries of Rome. The three pictures in the National Gallery, the *Disgrace of Lord Clarendon* ; the *South Sea Bubble* ; and *James II. receiving the news of the landing of the Prince of Orange*, are sufficient to show the character of his work. He was a most industrious artist, and has left many paintings, several of which have been engraved.

As portrait painters of the British school who attained to eminence in the present century, we may name John Jackson (1778—1831), John Watson Gordon (1790—1864), Sir William Allan (1782—1850), all of whom are represented in the National Gallery, and the late President of the Royal Academy, Sir Francis Grant (1803—1878), who painted many excellent portraits of the nobility.

James Ward (1769—1859) was a very successful animal painter, well known by his *Council of Horses* and *Gordale Scar*, both in the National Gallery, and numerous fine groups of animals, in the South Kensington Museum and elsewhere. The fame of Ward, however, has been entirely eclipsed by that of

Sir Edwin Landseer (1802—1873), who was so long at the head of the animal painters of this country. He stands alone as an interpreter of the thoughts and feelings of the dumb creatures, and his compositions are chiefly characterized by masterly drawing, delicacy of execution, poetic feeling, and dramatic force. He had a rare power of rendering textures ; his subtle and rapid execution seemed equal to depicting with perfect ease and perfect fidelity, fur, feathers, hair, horn—in short, perhaps every texture, except human flesh. In the expression of animal life he was absolutely unrivalled, though he did not

attempt any of those furious hunting combats, for which Snyders obtained such renown. His colouring is cold, and the human figures in his groups are often wanting in character and inferior in handling to the animals; but, in spite of these drawbacks, his paintings will always appeal powerfully to the sympathies of educated and uneducated alike.

Of Sir E. Landseer's oil-paintings, the following are among the most celebrated:—*Bolton Abbey*; *Hawking*; *There's Life in the Old Dog yet*; *The Otter Speared*; the *Sanctuary*; *Coming Events cast their Shadows before*; the *Stag at Bay*,—all in private possession: and *High Life* and *Low Life*; *Shoeing the Bay Mare*; *Dignity and Impudence*; *Peace*; *War*; a *Dialogue at Waterloo*; *Alexander and Diogenes*; and the *Maid and the Magpie*,—all in the National Gallery; and *A Jack in Office*, and the *Shepherd's Chief Mourner*, in the South Kensington Museum. His drawings and sketches in pen and ink and in water-colours are many of them scarcely less effective than his completed pictures.

His elder brother Charles Landseer (1799—1879) was a good painter of subject pieces. His most popular works were the *Sacking of Basing House* and *Nell Gwynne*.

Thomas Creswick (1811—1869) made for himself an undying fame as a painter of landscapes. His works are thoroughly English in sentiment and execution. Several well-known artists have collaborated with Creswick.

John Phillip (1817—1867) deserves notice on account of the rare merit of his pictures, especially in point of colour. He visited Seville twice and painted Spanish scenes with success; and a few of his latest pictures, such as *La Gloria* (a Spanish wake) and the *Prison Window*,

are of the highest value as compositions, and have a touching interest of genuine power.

John Frederick Lewis (1805—1876) succeeded equally in water-colours and in oil: in 1857 he was elected President of the Society of Painters in Water-Colours, and later became a Royal Academician. His pictures are views, with figures, in Spain, Italy and the East. His *Interior of a Harem* gained him great reputation.

William Edward Frost (1810—1877) painted pictures very similar in subject to those of Etty: his female figures are graceful, but he lacks the powerful colouring of his rival.

Edward William Cooke (1811—1880) was one of the best English marine painters of the present century. His works may be seen both in the National Gallery and at the South Kensington Museum.

Alfred Elmore (1815—1881) earned much renown as a subject painter.

George Hemming Mason (1818—1872), who produced many fine works of landscape and figure, painted both in Italy and England: they are noteworthy for their fine colouring.

6. *Later English Water-colour Painters.*

Before we close our notice of the British schools of painting, it is our pleasant task to speak of a group of men who are allowed, even by foreign critics, to be unrivalled in their peculiar line by any of their European cotemporaries. We refer to the distinguished painters in water-colours, who carried on the work inaugurated by Cozens, Girtin and Turner.

John J. Chalon (1778—1854) and Thomas Heaphy

(1775—1853) attained to considerable eminence as water-colour artists in the early part of the present century; but were both far surpassed by

David Cox (1783—1859), who may be said, indeed, to rank second only to Turner in fertility of imagination, feeling for the poetry of nature, and power of rendering the characteristic beauties of English landscapes. His works are truly ideal productions, in which the leading features are breadth and transparency of colour, truth of foliage, whether at rest or in motion, and life-like play of light and shade. Of Cox, Redgrave says, "No painter has given us more truly the moist brilliancy of early summer time, ere the sun has dried the spring bloom from the lately-opened leaf. The sparkle and shimmer of foliage and weedage in the fitful breeze that rolls away the clouds from the watery sun, when the shower and sunshine chase each other over the land, have never been given with greater truth than by David Cox." A *Welsh Funeral* is cited by the same author as a typical example of his peculiar excellences; the series of landscapes in the South Kensington Museum are eminently characteristic.

Peter de Wint (1784—1849) worked out an original style of his own, giving faithful and effective renderings of the general aspects of nature and of vast expanses of country, without any attempt at the finishing of details, cultivating tone and colour rather than form.

Anthony Vandyke Copley Fielding (1787—1855), one of the first English painters of the Sussex Downs, and of marine effects, did much as President of the Water-Colour Society to improve the position of the professors of his own branch of art.

George Fennel Robson (1790—1833) was an admirable interpreter of the lake and mountain scenery of England.

Samuel Prout (1783—1852) excelled in drawing architecture, and has never been surpassed in rendering the features of buildings. He was very chary of his work—a little drawing was made by him to go a long way; but then every line represented firmly and accurately as much as it was intended to show. He had a keen sense of the picturesque, his points of sight were well chosen, and his grouping was always happy. As a colourist he was not very successful. The South Kensington Museum contains several valuable water-colour drawings by Prout.

Our limits forbid us to attempt any detailed account of the many men who contributed to the development of the present British School of water-colour painting,—such as William Hunt (1790—1864), who is amongst the best English colourists of the present century. Hunt's subjects were usually either rustic scenes or fruit and flowers, and his textures were marvellously rendered. His colouring was that of Nature herself, and his finish has never been excelled, if equalled. George Cattermole (1800—1868) is chiefly distinguished for his lifelike figure painting.

Samuel Palmer (1805—1881), who owed much to the teaching of his father-in-law, Mr. John Linnell, and to Blake, whose works produced much impression on his mind, was a landscape painter of no common order. His works, especially his sun-sets, are characterized by an almost too great brilliancy of colouring. He worked both in oil and water-colour; and is also celebrated for his etchings.

Francis William Topham (1808—1877) was a very successful water-colour artist. His subjects are frequently drawn from Italy, Spain, and from Scotland and Ireland.

Frederick Walker (1840—1875), in his all too short career, made himself justly famous for his pictures of landscapes with figures: he was the only Englishman who received a medal for water-colour painting at the International Exhibition in Paris in 1867.

Looking round upon the general position of painting in England at the present time, we find careful reference to nature and independence of style the leading characteristics of the professors of every branch of art. The movement commenced in 1850 by a body of young artists, headed by men still living, exercised a remarkable influence at the time. Under the title of pre-Raphaelites, the members of this school professed to repudiate all imitation of the works of other men, and to ignore entirely all that was done by Raphael and his school, taking the direct study of nature as their chief inspiration. The leaders of this school have, some of them, forsaken its principles; and the movement may perhaps be said to be dying out, having, however, no doubt served to stimulate an attention to detail and the study of nature.

Side by side with the pre-Raphaelites we find a few

able artists, endeavouring by their advocacy and example to revive the true ideal style ; whilst others are perpetuating the excellences of Wilkie in their treatment of familiar incident.

In portraiture, in landscape painting, with or without figures, and also in marine pictures, many artists maintain the high reputation of the British school.

XI. PAINTING IN AMERICA.

THE last School of Painting which claims our attention, both from its merit and its promise of future excellence is that which, during the last hundred years, has sprung up in America. Beginning, as in England, with portraiture, this school has progressed until it now numbers in its ranks many very excellent figure and landscape painters. Indeed, if American Art can be said to have a bias in favour of one branch of subjects rather than the others, it must be said to be of landscape painting. American works are constantly brought to Europe to be exhibited, and are received with the greatest admiration.

In an article on American Art, Mr. S. G. W. Benjamin (to whose writings we are indebted for much information contained in the following short notice) says—"There is one fact connected with the early growth of our art which is entirely contrary to the laws which have elsewhere governed the progress of art, and is undoubtedly due to the new and anomalous features of our social economy. Elsewhere the art feeling has undeviatingly sought expression first with earthenware or plastic art, then with architecture and sculpture, and finally with painting. We have entirely reversed this order. The unsettled character of the population, especially at the time when emigration from the Eastern to the Western States caused a general movement from State to State, together with the abundance of lumber at that time, evidently offered no opportunity or demand for any but the rudest and most rapidly constructed buildings, and

anything like architecture and decorative work was naturally relegated to a later period; and for the same reason, apparently, the art of sculpture showed no sign of demanding expression here until after the art of painting had already formulated itself into societies and clubs, and been represented by numerous artists of respectable abilities."

We here give a short account of those painters who have, hitherto, been most distinguished; regretting that the plan of our book does not permit us to include the names of living artists.

In spite of the stern Puritan feeling of the early settlers in America which was most unfavourable to the culture of the Fine Arts—there existed, as works still remaining testify, portrait painters in America at a very early period: but they were principally foreigners, and those of them who were natives were influenced in a great measure by such works of Van Dyck, Lely or Kneller, as the settlers in the New World had taken out with them. John Watson (1685—1768), a native of Scotland, who emigrated to America in 1715, and painted portraits in Philadelphia; and John Smybert (died 1751), who left England and settled in Boston about ten years later, are but two of the most prominent of a crowd of foreigners of more or less merit, who earned a living by painting portraits in America in the early years of the eighteenth century. Smybert took with him to America a copy, done by himself, of a work by Van Dyck, and this picture is said to have produced great impression on the minds of Trumbull, Allston and other famous painters. Robert Feke, of Newport—a town which produced several early American painters of note—who acquired a little knowledge of art in

Spain, and Matthew Pratt of Philadelphia, who went to England in 1764, and studied under West, are two of the first American artists worthy of record.

But the true foundation of American Art was laid by Copley and West, who were almost cotemporaneous.

John Singleton Copley (1737—1815), the historic painter, was born of Irish parents at Boston, United States—then a British colony. After painting for several years in his native city, he—forced, like many another American artist after him, by lack of material for study in his native country, to seek instruction in art in foreign countries—started in 1774 for England, where, after a tour on the Continent, he finally settled and died.

Benjamin West (1738—1820), who was born at Springfield, Pennsylvania, went to England in 1763, and rapidly rose in public favour, until he reached the height of his ambition in 1792, by becoming President of the Royal Academy. Of these two artists, we have already given a fuller notice among the British School.

Charles Wilson Peale (1741—1826), who was born at Chesterton, Maryland, was not only a painter, but a worker in wood, metal and leather. Besides his oil-paintings, he executed numerous miniatures, for which he “sawed his own ivory, moulded the glasses, and made the shagreen cases.” He also served in the American army, where he rose to the rank of Colonel. He studied under various masters—in Philadelphia under a German, in Boston with Copley, and in London with West.

Peale, though lacking the highest qualities of an artist, was one of the most popular portrait-painters of his time, and was especially remarkable from the fact that he

painted the earliest authentic likenesses of *Washington*, who subsequently appears to have obligingly sat to a number of artists.

His son, Rembrandt Peale (1787—1860), after a short career as a portrait painter in Charlestown, South Carolina, went to London and studied under West. He also resided for some time in Paris, where he painted, among other pictures, portraits for his father's museum. His *Portrait of Washington* was purchased by Congress for 2000 dollars.

Gilbert Charles Stuart (1756—1828), one of the best portrait painters of America, was born at Narragansett, in Rhode Island, of Scotch and Welsh descent. He received his instruction in art at Newport from Cosmo Alexander, who took him to Scotland with him, but Stuart returned to America soon afterwards. In 1781 he went again to Great Britain, studied under West, and established himself as a portrait painter in London, where he enjoyed the friendship and society of some of the famous men of the day. It was during this visit that he painted the fine portrait of *Mr. Grant skating*, exhibited at the Exhibition of Works by the Old Masters in 1875. In 1793 he returned to America, and after residing in New York, Washington and Philadelphia, he re-established himself finally, in 1806, at Boston, where he continued to paint with uninterrupted success until his death. His works are commonly seen both in the public and private galleries in America. His *chef-d'œuvre* is his *Portrait of Washington*. His pupil, James Frothingham, also acquired fame as a portrait painter.

John Trumbull (1756—1843), the historic painter, born at Lebanon, Connecticut, was one of the best of the early

American artists. He combined the professions of a soldier and a painter, and thus had the means of being an eye-witness of scenes—such as the storming of the works of Burgoyne at Saratoga—which suggested the subjects of many of the works which have made his name famous. He graduated at Harvard, entered the army, and was made aide-de-camp to Washington. In 1780 he went to London, where he studied under his fellow-countryman, West. Arrested as a spy, he was obliged to return to America, but on the cessation of hostilities, he went again to England, and resumed his studies under West. After a visit of nineteen years (1796—1815), seven of which were spent in diplomatic service, he lived constantly in America. He died in New York, at the advanced age of eighty-seven, and was buried in Yale College. His four great works executed in the rotunda of the Capitol at Washington—the *Declaration of Independence*; the *Surrender of Burgoyne*; the *Surrender of Cornwallis*; and the *Resignation of Washington at Annapolis*—have since been moved to the Art Gallery in Yale College.

Of other works we may notice—in the City Hall, New York, portraits of Governors *Lewis* and *Clinton*; at New Haven the *Death of General Montgomery*, “one of the most spirited battle-pieces ever painted,” the *Battle of Bunker’s Hill*, and a full-length *Portrait of Washington*. His works were unequal in merit; his male portraits were far more successful than his female. He was one of the founders, and the first President, of the American Academy of Fine Arts.

John Wesley Jarvis and Thomas Sully (1783—1872), natives of England, were also successful as portrait-painters. Sully’s female portraits possess great sweetness, but his

likenesses of men are lacking in power. His pupil, John Neagle (1799—1865), of Philadelphia, also produced portraits which were not without merit.

Edward G. Malbone (1777—1807), a native of Newport, in his short career of thirty years executed some charming works in miniature painting. *The Hours* by him, now in the Athenæum at Providence, is full of grace and poetry.

John Vanderlyn (1776—1852), who was born at Kingston, New York, went in 1803 to Europe, and was in Paris and at Rome (where he lived in the house formerly owned by Salvator Rosa), the friend and companion of Allston. In Rome he painted, in 1807, his famous *Marius sitting on the ruins of Carthage*, to which Napoleon personally awarded the prize medal in the *Salon* of 1808. His next best picture was a *Sleeping Ariadne*, in the Philadelphia Academy of Fine Arts; and he also executed numerous portraits.

Washington Allston (1779—1843), who is generally considered the chief painter of the American School, was a native of Waccamaw in South Carolina. After the completion of his university career at Harvard, he went to London in 1801, and at once entered the Royal Academy schools, where he became acquainted with his fellow-countryman West, who was then president. In 1804, Allston went with Vanderlyn to Paris, and thence to Rome, where in the following year he painted his *Joseph's Dream*. At Rome, Allston commenced with Washington Irving a friendship which lasted for life. He also became acquainted with Coleridge, and the Danish sculptor, Thorwaldsen. In 1809, he returned to America, married a sister of Dr. Channing, and then went again to London, where he produced his *Dead Man revived by the bones of*

Elisha, which gained a prize of two hundred guineas from the British Institution. It is now in the Pennsylvania Academy of Fine Arts, Philadelphia. Then followed the *Liberation of S. Peter by the Angel*, now in the Worcester Lunatic Hospital; *Uriel in the Sun*, in possession of the Duke of Sutherland; and *Jacob's Dream*, in the Petworth Gallery. In 1818, Allston returned to America, and settled at Boston, with his health weakened by sorrow for his wife, lately deceased, and by over-work. In the same year he was elected an Associate of the Royal Academy. Of the works which he executed in the following years, we may notice, the *Prophet Jeremiah*, now in Yale College; *Saul and the Witch of Endor*; *Miriam's Song* and *Dante's Beatrice*. In 1830, he married again, and settled at Cambridge, Mass., where he spent the rest of his life. His *Spalatro's vision of the bloody hand*, from the 'Italian' by Mrs. Radcliffe, was formerly in the Taylor Johnson Collection in New York.

The works of Allston, the "American Titian," are especially remarkable for the beauty and power of colour. In his subjects, he was fond of the terrible, especially noticeable in *Spalatro's Vision*, *Saul and the Witch of Endor*, and in his unfinished *Belshazzar's Feast*. He painted many excellent portraits. That of *Coleridge*, by him, is in the National Portrait Gallery.

Samuel F. B. Morse (1791—1872), of telegraphic fame, practised for some years as a painter. He was a pupil of Allston, and one of the founders in 1826, and second president of the National Academy of Design. He abandoned art as a profession in 1839.

John James Audubon (1782—1851) was born in Louisiana, and studied in Paris under David. On his return

to America in 1826 he devoted himself to portraying birds, just in the same manner as Catlin gave himself up to the painting of American Indians. He published, in Edinburgh, a book containing more than one thousand birds' portraits, the originals of which are now in the possession of the New York Historical Society. Having exhausted the feathered tribe, Audubon was engaged on a work on the quadrupeds of America, when he died.

Chester Harding (1792—1866) began his career in painting as a sign-painter, at Pittsburgh, but subsequently turned his attention to portraiture, in which he afterwards became successful. From Pittsburgh he went to Philadelphia, thence to S. Louis, and then to Boston, where he became the fashionable portrait-painter of the day. In 1823, Harding paid a visit to England, where he received much patronage from the nobility. He afterwards revisited England, but died at Boston, U. S. Of his portraits, that of *Daniel Webster*, in the possession of the Bar Association, New York, is the most famous.

George Catlin (1796—1872), the painter of the aboriginal Indians, was originally intended for the law, but abandoned that profession in favour of painting, and established himself in Philadelphia. In 1832 he started on a journey among the tribes of American Indians, and made the acquaintance of no less than forty-eight of them. On his return to civilization in 1839, he published the result of his journey in the form of a book with illustrations by his own hand. He resided for eight years in Europe. Many of his Indian sketches were exhibited at Philadelphia in 1876.

Robert Charles Leslie (1794—1859), who was born of American parents in Clerkenwell, was taken when quite a

child to the United States : in 1811 he went to England, and, with the exception of a short visit to America in 1833, resided there for the rest of his life.

Henry Peters Gray (1819—1877), a pupil of Huntington, was President of the National Academy from 1869 to 1871, when he went to Florence. He painted chiefly genre subjects until his later years. Amongst his best paintings are *Wages of War*, sold for 5000 dollars, and now in the Metropolitan Museum, New York, and *The Apple of Discord*, which was highly commended by the judges at Philadelphia in 1876. He was also famous for his female portraits.

Gilbert Stuart Newton (1795—1835), who was born at Halifax, Nova Scotia, in America, studied under his uncle, Gilbert Stuart, went to Europe in 1817, and paid but one short visit to America in 1832, and died in London ; he belongs to the English School.

On the other hand, Thomas Cole (1801—1848)—who was born at Bolton-le-Moor, Lancashire, of American ancestry, and went when eighteen years of age to Stubenville, Ohio—belongs to America. After travelling about the country for some time, he visited New York, where he was patronized by Trumbull and other artists. Cole made two journeys to Europe, and stayed chiefly in Italy and England, the scenery of which countries furnished him with subjects for many of his best works. He died among his “own dear Catskills,” as he calls them ; for with all the magnificent scenery of the Alps and elsewhere in Europe, and the works of Claude Lorrain, Salvator Rosa, and Turner and Constable, which he saw in England, he remained true to his first love. Of Cole’s works we may notice, in the possession of the New York Historical

Society, the *Course of Empire*—five landscape scenes, his master-piece; his famous series of *Voyage of Life*, formerly in the Taylor Johnston Collection of New York; and the *Mountain Ford*, and *Kenilworth Castle*, both of which were shown at Philadelphia in 1876. Many of his works, frequently views of the Catskills, are in the private and public galleries of America. He may be considered the father of American Landscape Art.

Side by side with Cole, must be mentioned Thomas Doughty (1793—1856), who did much for the furtherance of landscape art. He did not commence painting until he was twenty-eight years old, and he was entirely self-taught. Of the next generation of landscapists, a foremost man was—

John F. Kensett (1818—1873), who began life as an engraver, studied painting for seven years in Europe—visiting Italy, Switzerland and the Rhine; he then settled in America and rose to fame as a landscape painter. “Kensett’s best pictures,” says Tuckerman, “exhibit a rare purity of feeling, an accuracy and delicacy, and especially a harmonious treatment, perfectly adapted to the subject.”

Sandford R. Gifford (died 1880), a good painter of landscapes and sea pieces, excelled in the representation of the effect of sunlight.

Henry Inman (1802—1846) studied for some time in New York under Jarvis, a good artist of the period. After several years spent in New York, he settled at Philadelphia, where he became famous as a painter of portraits, and occasionally of landscapes and genre pictures. In 1843, he went to England, where he remained for two years; and painted among other portraits those of Wordsworth and Macaulay.

The works of this artist are commonly seen in the public and private galleries of America. The City Hall, New York, has some good portraits by him; noteworthy among these is that of *Governor Van Buren*: others are in the Boston Athenæum. His landscapes and genre pictures are best seen in private galleries.

William Sidney Mount (1806—1868), who has been called “the American Wilkie,” was one of the first in that country to practise genre painting successfully. His works, such as *The Long Story* and *Bargaining for a horse*, display great sense of humour.

Emmanuel Leutze (1816—1868), a native of Emingen in Würtemberg, went, when still young, with his father to America. He at first maintained himself by portrait painting, but his favourite subjects were of an historic nature. His earliest work of note is an *Indian gazing on the setting sun*. In 1841 he determined to visit Europe. He arrived at Amsterdam early in the year, and thence went to Düsseldorf, where he studied under Lessing. His *Columbus before the Council of Salamanca* was purchased by the Art Union of that city. From Düsseldorf, Leutze went to Munich, and became the disciple of Cornelius and Kaulbach. After his *Wanderjahre* through Italy and Switzerland, he returned to America in 1859 and became justly famed as a painter of historic subjects. A picture of *Western Emigration* by him is in the Capitol at Washington. Other good works by him are *Washington crossing the Delaware* and the *Iconoclast*. Shortly after Leutze had died, a letter came announcing his election to the presidency of the Düsseldorf Academy, rendered vacant by the death of Lessing.

Charles Loring Elliott (1812—1868) was a pupil of

Trumbull, in New York. On the completion of his studies, he established himself as a painter in that city, where, with the exception of several years spent in the Western part of the State, he chiefly resided. He is said to have executed nearly seven hundred portraits, many of which are highly praised for their representation of individual character. Of these the acknowledged masterpiece is that of *Fletcher Harper*, which was selected to represent American portraiture in the Paris Exhibition.

George A. Baker (1821—1880) is known for the beauty of his female portraits.

Louis Rémy Mignot (1831—1871), the landscape painter, lived some part of his life in New York; he then removed to South Carolina, and subsequently, at the outbreak of the Civil War, took up his residence in England, though he paid visits to his native land. He exhibited in the Royal Academy from time to time, and many of his works are in England. One of his best pictures is *Snow in Hyde Park*.

Two foreigners, who settled in America, executed many landscapes and sea-pieces of considerable merit—

M. F. H. de Haas (1832—1880), a native of Rotterdam, where he had been appointed painter to the Dutch Navy; and Johann Erik Christian Petersen (1839—1874), a native of Copenhagen, where he first studied art, who settled in America in 1865—worked, the former in New York, the latter in Boston.

J. B. Irving (1826—1877), a pupil of Leutze, painted genre subjects in a French manner. One of his best works is *The End of the Game*.

William Henry Furness (1827—1867), of Philadelphia, was one of the most successful portrait painters

of his time. He was especially noted for his crayon drawings.

William Morris Hunt (1824—1879), a man of versatile talents, but a better draughtsman than colourist, was a native of Brattleborough, Vermont. He first studied sculpture at Düsseldorf, and then entered the studio of Couture in Paris, but soon became much impressed by the work of Jean François Millet, whose pictures he bought and whose subjects and style he appreciated. In 1855 Hunt returned to America, and after a stay at Newport, settled at Boston, where he afterwards resided and became celebrated for his genre subjects, but more especially for his landscapes and his portraits, and where he had great influence on the rising artists of the day. In 1878 he began and completed the decoration of two great walls in the Senate-Chamber of the new Capitol at Albany. Among his best works are the *Prodigal Son*, the *Fortune-Teller*, the *Violet Girl*, and the *Flight of Night*, his master-piece. He occasionally lithographed from his own designs.

In 1865 a collection of English water-colour paintings, which was taken to New York and there exhibited, aroused a strong feeling in favour of that medium in America. A Water-Colour Society was soon started, and that branch of art now holds a permanent and important position among the painters of the New World. While the exhibition of the recently-formed Society of Painter-Etchers in London proved that the American artists are likely to become formidable rivals of their European brethren in the use of the etching needle.

In conclusion, we may briefly point out that Art in

America, beginning with portraiture, which has, perhaps, failed to realize its early promise—is now most strongly represented in landscape and marine subjects; that true historic painting is at a somewhat low ebb; that, with a few noteworthy exceptions, the natural history painters are of no high order of merit; but that painters of genre subjects and still-life are asserting themselves with a vigour and a display of talent that argue well for the future.

A notice of American Art which does not deal with living men must necessarily be very incomplete, and to a certain extent misleading; for several men who are yet working, made for themselves a name as early as many who now rank in the history of the past: and it is to the present and the future rather than to the past, that the history of American Art belongs.

THE PRINCIPAL
GODS AND GODDESSES
OF GREECE AND ROME.

Ζεύς,	Zeus ;	<i>the Latin</i>	Jupĭter.
Ποσειδῶν,	Poseidon ;	” ”	Neptūnus.
Ἀπόλλων,	Apollo ;	” ”	Apollo.
Ἡφαιστος,	Hephaestus ;	” ”	Vulcānus.
Ἄρης,	Arēs ;	” ”	Mars.
Ἑρμῆς,	Hermēs ;	” ”	Mercurius.
Ἥρα,	Hēra ;	” ”	Juno.
Ἀθήνη,	Athēna ;	” ”	Minerva.
Ἄρτεμις,	Artēmis ;	” ”	Diana.
Ἀφροδίτη,	Aphrodīte ;	” ”	Venus.
Ἑστία,	Hestia ;	” ”	Vesta.
Δημήτηρ,	Dēméter ;	” ”	Ceres.
Διόνυσος,	Dionysus ;	” ”	Bacchus.
Περσεφόνη,	Persephoné ;	” ”	Proserpĭna.
Αἴδης,	Hades ;	” ”	Pluto.
Κρόνος,	Cronus ;	” ”	Saturnus.
Ρέα,	Rhea ;	” ”	Cybēle.
Λητώ,	Lēto ;	” ”	Latōna.
Νίκη,	Nikè ;	” ”	Victoria.
Ἔρως,	Eros ;	” ”	Cupĭdo.

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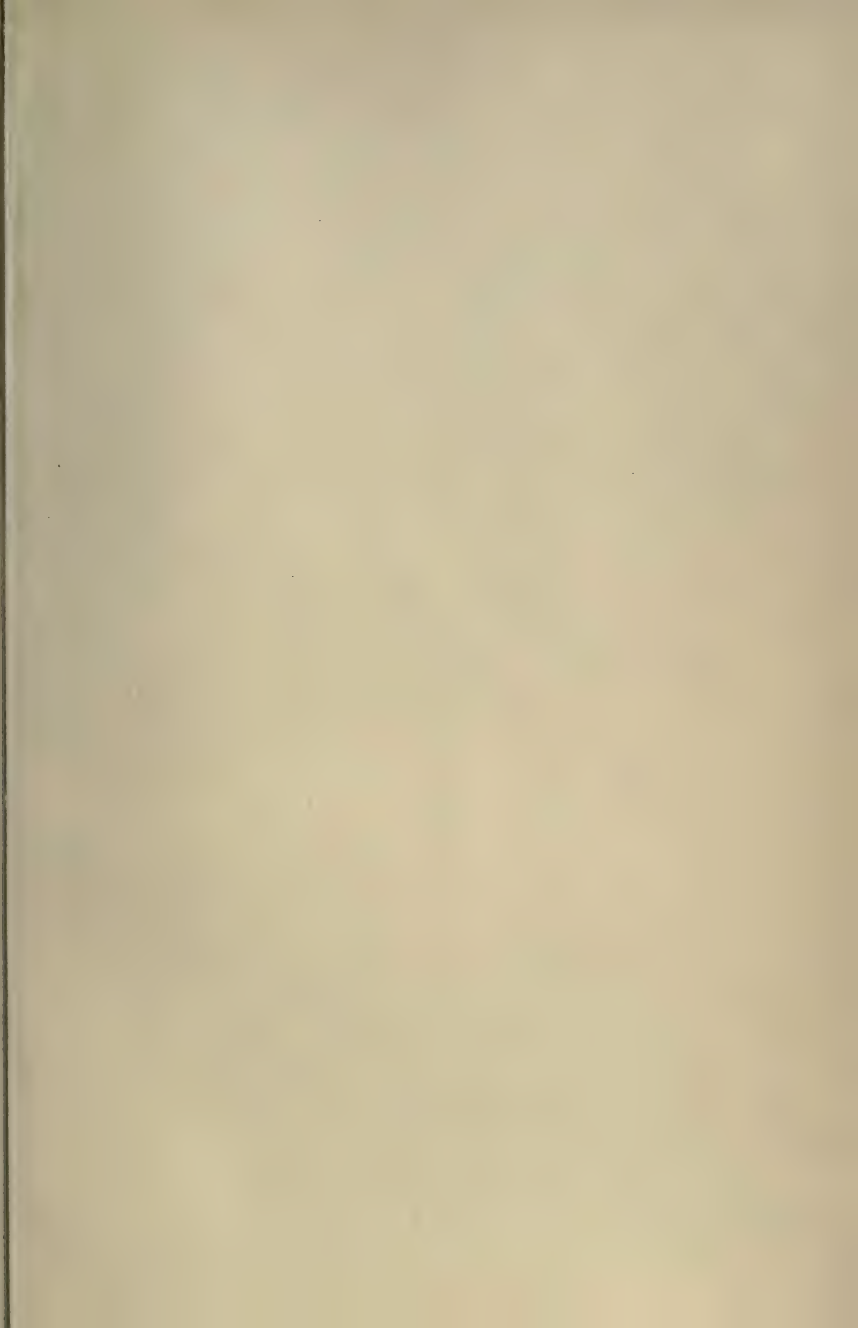
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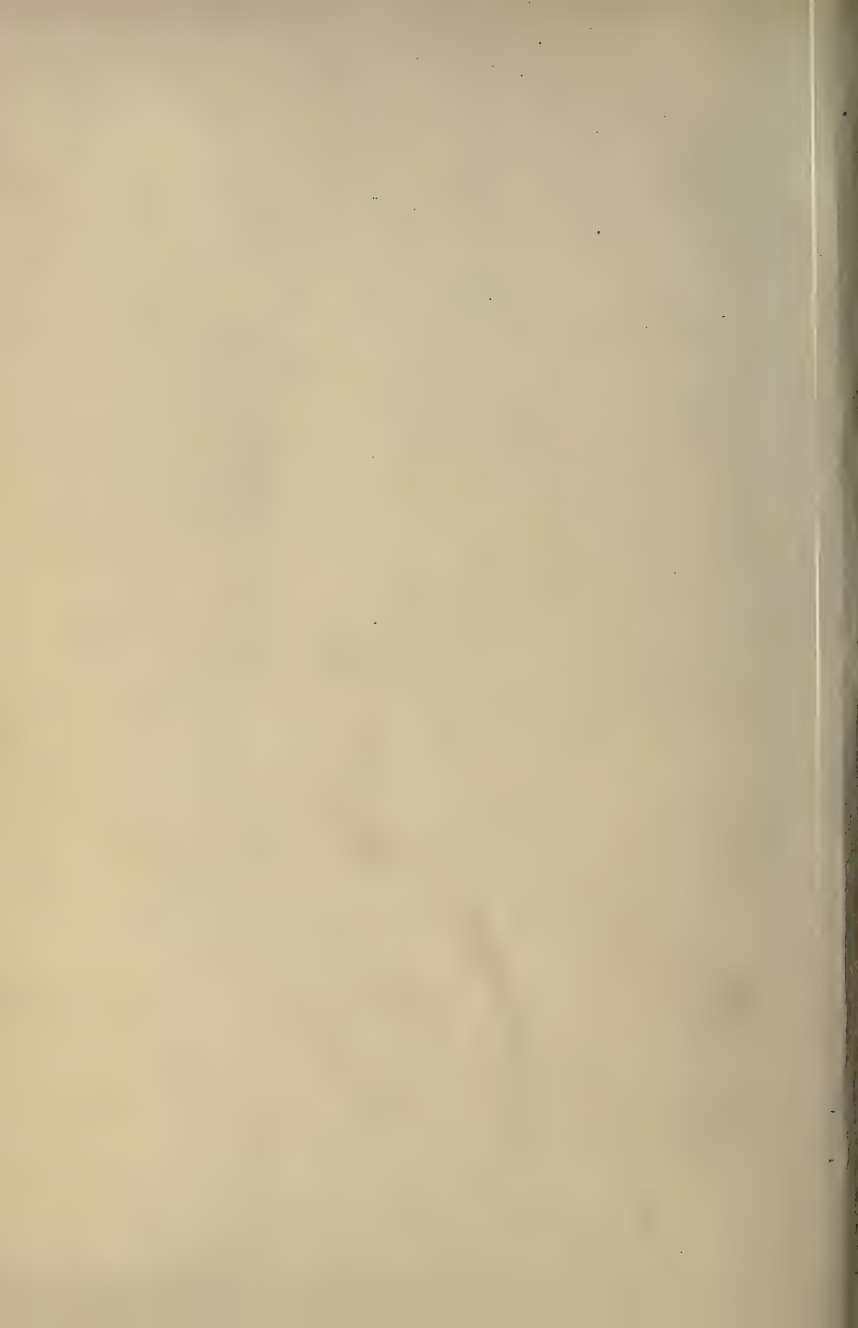
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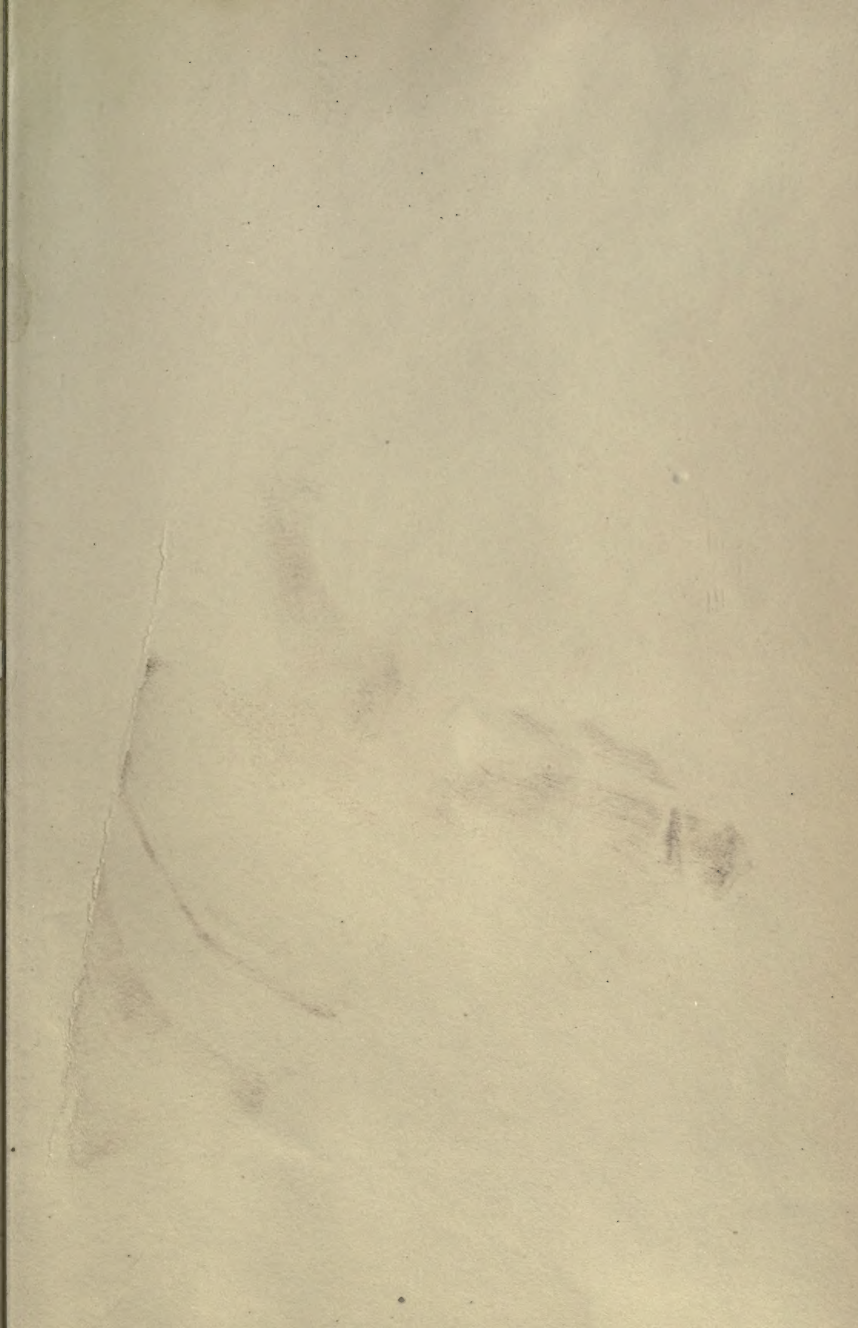
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